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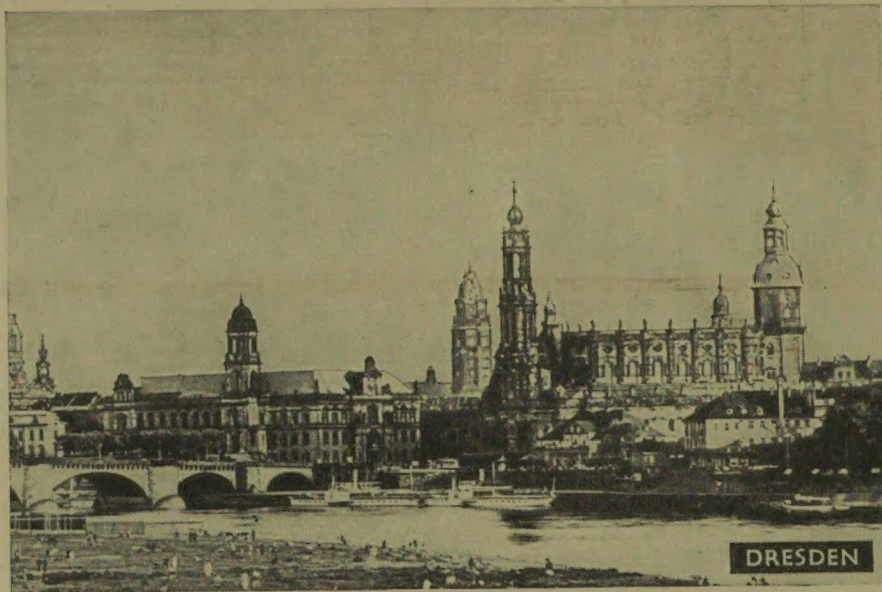


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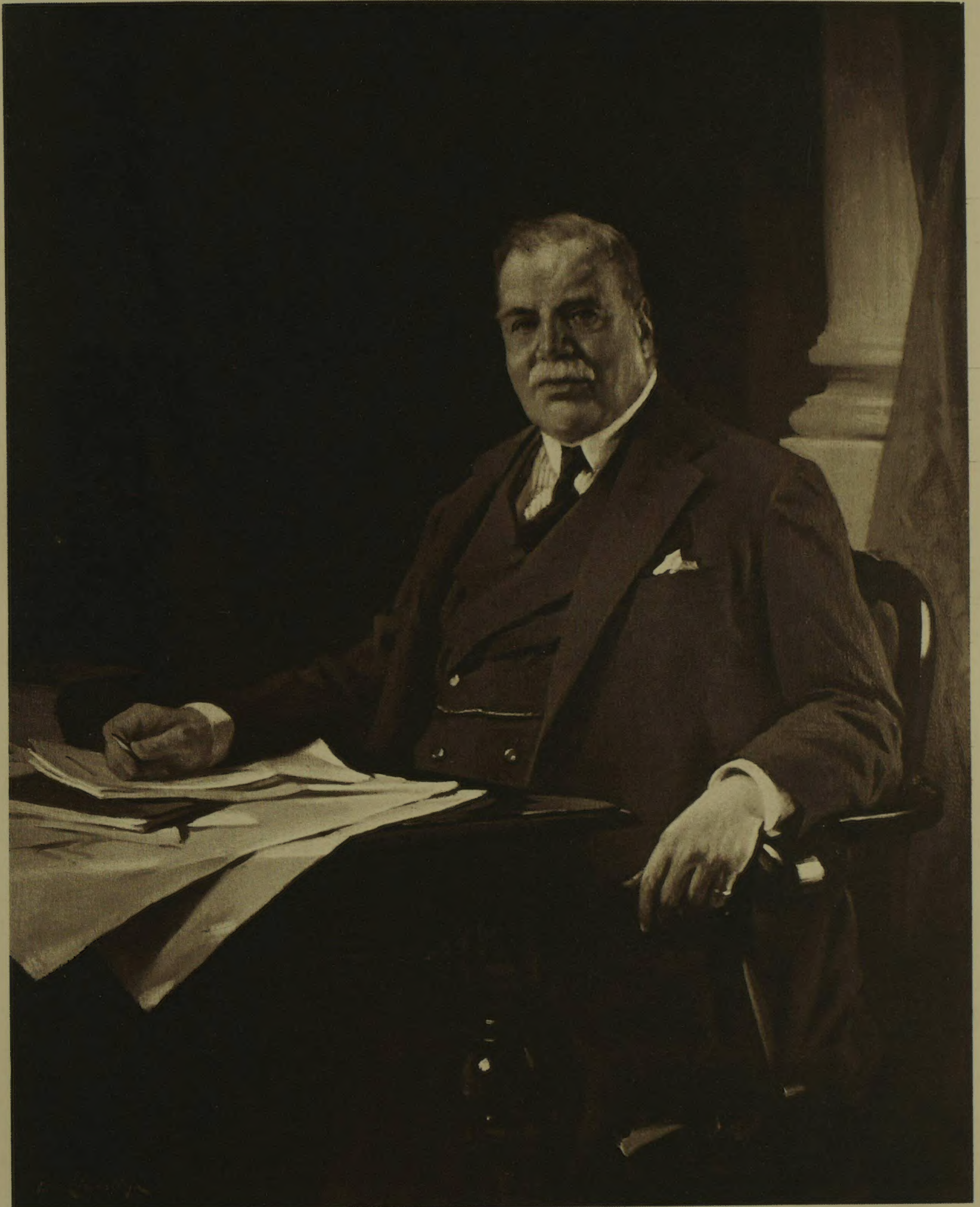
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SATURDAY, MAY 12, 1934.



**THE RT. HON. THE EARL OF DERBY, K.G., PRESIDENT OF THE LIVERPOOL CHAMBER OF COMMERCE:
THE P.R.A.'S "SPEAKING LIKENESS" OF THE GUESTS' SPOKESMAN AT THE R.A. BANQUET.**

Lord Derby responded to the toast of "The Guests" at the Royal Academy Banquet at Burlington House and made a very amusing speech. Pleading "alarm" at having to address so distinguished an audience, he wished that this excellent portrait were in very truth a speaking likeness! And he remarked that there was reality about it: the P.R.A. had painted him

with his hand on the Simon Report! To which we may add that the painting was done by Sir William Llewellyn for the Liverpool Chamber of Commerce and was presented to Lord Derby, President of the Chamber since 1910, on April 27. It is now in the Academy. His Lordship, by the way, handed the Rugby League Cup to the winners at Wembley on May 5.

FROM THE PRESENTATION PORTRAIT BY SIR WILLIAM LLEWELLYN, P.R.A. REPRODUCED BY COURTESY OF THE LIVERPOOL CHAMBER OF COMMERCE. (COPYRIGHT RESERVED.)



By G. K. CHESTERTON.

I HAPPENED to meet again, recently, after many years, a very brilliant and distinguished Italian professor who specialises in the study of English literature. And almost the first words he spoke to me, with more than Italian vivacity and even agitation, were: "What has happened to George Meredith?"

He said it as if George Meredith were still alive, but had been missing for three days from his Surrey home; as if fears were entertained that he might have fallen off Box Hill or been battered featureless by the traffic in Guildford High Street; as if all England was searching for the missing novelist and Scotland Yard was believed to be in possession of a clue. But I knew my Italian friend's meaning much better.

What puzzled him was not that all England was searching for George Meredith, but rather that all England was not searching for George Meredith; or even searching for George Meredith's books. And it gave me an increased respect for the acumen and vigilance with which he followed our island literature, to know that he had noticed this very curious blank and even oblivion that has followed on so much admitted brilliance and fame. To anyone who remembers, as I do, the days when Meredith was not merely the idol of the intellectuals, but regarded by all the intelligent as one out of the two or three really great men who could be regarded as leaders of the literature of England in the face of Europe, there is something very extraordinary about this capricious and sudden silence. It is all the more extraordinary because of the ideas for which Meredith stood and the qualities which his admirers chiefly admired. It seemed to most of us, in our

boyhood, that he was not only the greatest literary artist then present, but that he was prophetically the first literary artist of the future. He was not only the greatest English author alive, but the only English author who would live. And yet he has not really lived; certainly he has not yet really triumphed. He was the champion of all the things that were expected to triumph; nay, the things that many people tell us have already triumphed. He was, for instance, the champion of Feminism. I do not say that his "Ballad of Fair Ladies in Revolt" could actually have been sung as a marching song by the well-drilled battalions of Mrs. Pankhurst. For Meredith's literary style did not always lend itself to being used as a roaring chorus for the march or the camp-fire. But, in its philosophy, it expressed almost everything that the Suffragettes wanted to say, and was, in form, more philosophical and intellectual than most of the things they did say. He anticipated the reaction against the Rhodes and Rudyard Kipling type of Imperialism, and urged the sympathetic comprehension of the Celt against the more arrogant nineteenth-century nonsense about the universal superiority of the Anglo-Saxon. True, he was enough of a nineteenth-century man to trace these differences almost entirely along

the lines of race, and to be entirely ignorant, for instance, of the extent to which they followed the lines of religion. But that was not so much because he had the limitations of a nineteenth-century man, as because he had the even narrower limitations of a freethinker.

Anyhow, in a score of ways, the modern world has followed the Meredithian model for the world, and one could have sworn that he was safe for a much frequented shrine in the Pantheon of Progress. A much more frequented shrine, in fact, is that of Thomas Hardy, who was also a freethinker, but a much less practical friend to freedom. Hardy was, indeed, full of the sense of numberless things that ought to be done, but it was somewhat softened and

for Hardy in Westminster Abbey; and it was at least partially, or by some compromise, granted. I cannot imagine why. If it was a question of literary fame, Meredith stood then even higher than Hardy. If it was a question of incongruity of religion or irreligion, the objection was infinitely stronger against Hardy than against Meredith. Hardy, with all his virtues, or possibly as one of his virtues, was quite frankly a provocative atheist and pessimist. Meredith was not a provocative atheist and not a pessimist at all. A man might read five volumes of Meredith, and not find a single direct taunt like that about the President of the Immortals delighting in the torture of Tess.

It was not so much that Meredith did not worship

God as that he did worship Nature. And perhaps that is where the breach has come between him and the new sceptics, who are often more bitterly at war with Nature than with God. There are even hints in the work of later sceptics, like Mr. Aldous Huxley and others, that, if they were absolutely driven to the alternative, they would rather take refuge with the supernatural than with the natural. Perhaps Meredith inherited even too much of that sentiment, which was spread all over that century, from Wordsworth to Whitman, that the earth is itself a healer and all its green and growing things are a hope. Yet Meredith was sound and sincere in his own particular version of this vision—that of the wilderness as a sort of garden of medicinal herbs; nor is he proved wrong by the mere fact of another generation of the young, with quite exceptionally sour stomachs, thinking that the physic is nasty. But even if this be granted as a fair difference of opinion, it does not explain the decline of interest in



THE ROYAL ACADEMY BANQUET AT BURLINGTON HOUSE: H.R.H. THE PRINCE OF WALES, THE PRINCIPAL GUEST, MAKING HIS SPEECH.

The annual banquet of the Royal Academy of Arts was held at Burlington House on May 3. As usual, it was attended by many distinguished guests, the chief of whom on this occasion was the Prince of Wales, who, as he pointed out, at present holds two positions in the realm of Art: he is a Trustee of the National Gallery, and he is President of the General Committee of the Exhibition of British Art in Industry, which is to be held next year. In the photograph, Sir William Llewellyn, the President of the Royal Academy, is seen in the chair. On the Prince's right are seen the Archbishop of Canterbury, Mr. Ramsay MacDonald, Lord Derby, and Sir John Simon.

mellowed by a persistent doubt about whether they could be done. But Meredith was the sort of nineteenth-century Liberal who was full of a flaming certainty that they would be done; and they were done. But he has no particular credit now for having helped to do them. And it seems, in some strange sense, that it is Meredith himself who is done. I would not disgrace my own older generation by saying for a moment that he is done for, but there seem to be large numbers of the newer generation who act on the assumption that he is done with.

I am well aware, of course, that these political and sociological aspects are quite secondary in the estimate of a great master of imaginative fiction; a man who could create men, and especially women. But such things as his failure to figure, even as a memory, in what many would call the victory of women really is part of a whole comparison that is something of a puzzle. Nothing was more puzzling, for instance, than the strange story of the two funerals, the funeral of Meredith and the funeral of Hardy. Enthusiasts, if I remember rightly, demanded a grave for Meredith in Westminster Abbey; and it was refused. Enthusiasts demanded a grave

all that once made Meredith most interesting. It does not explain the lack of memory or allusion concerning the real business of the novelist as a novelist. His character drawing surely remains unquestionably lively and sympathetic. Moreover, though he delighted in a sort of sophistication, it is by no means true that he only wrote about the sophisticated. Following the sad habit of the times, it is long since I have read the greater part of Meredith; but I think the thing that stands out with most startling veracity in my memory is his description of ordinary school-boys. I shall never forget the moment when some boy—Harry Richmond, I think—is challenged by another boy to repeat the word "fool," and then to repeat it twenty times. And "with a seriousness of which only boys and such barbarians are capable," Harry actually recited the word with precisely the required number of repetitions. There is nothing perverse or euphuistic about that; and we are always certain, in Meredith's books at least, that the boys will be boys. The truth is that Meredith was both full-blooded and also foppish and even foolish. He was affected because he was vain, but he was vain because he was natural. We might understand him better as an artist of the Renaissance.

THE WORLD FROM THE AIR: SYDNEY—TO HOLD A FESTIVAL FORTNIGHT.



A CITY PREPARING TO WELCOME THE DUKE OF GLOUCESTER DURING FESTIVITIES COINCIDING WITH MELBOURNE'S CENTENARY :
A MAGNIFICENT AIR PHOTOGRAPH OF SYDNEY AND ITS WINDING WATERWAYS.

To the number of remarkable air photographs taken with the infra-red camera which have appeared recently in our pages, we now add this magnificent panorama of Sydney and its harbour, with an expanse of country beyond to a distance of nearly forty miles. The subject is of particular interest just now in view of the Duke of Gloucester's approaching tour in Australia. He intends to visit Sydney during its Festival Fortnight (probably the first two weeks of November), arranged to coincide, in part, with the Victoria Centenary celebrations at Melbourne. The above photograph throws into

bold relief the main waterways of Sydney—the Parramatta River (running up the centre), the Lane Cove River (entering the picture on the right), and many other winding inlets. In the background lies the broad sweep of farming land that reaches from Parramatta to the far Nepean. The black patch prominent in the top centre is Prospect Reservoir, from which Sydney and its suburbs draw their main water-supply. Faintly visible in the centre foreground, at the bottom of the photograph, is the great modern bridge which was opened in 1932.

THE WORLD FROM THE AIR: AND VARIED SCENERY



POTASH WORKS ON THE NORTHERN SHORES OF THE DEAD SEA: A PHOTOGRAPH FROM THE AIR, SHOWING CLEARLY THE EXTENSIVE EVAPORATING PANS INTO WHICH LAKE WATER IS PUMPED, SO THAT ITS SALTS MAY BE RECOVERED BY SOLAR EVAPORATION.



WHERE THE RIVER JORDAN EMPTIES ITSELF INTO THE NORTHERN END OF THE DEAD SEA: A RIVER-MOUTH PLANKED BY THE EVAPORATING PANS OF THE NEIGHBOURING POTASH WORKS.



A NEW HEALTH RESORT AT KALLIA, ON THE NORTH-WESTERN SHORE OF THE DEAD SEA; SHOWING THE EVAPORATING PANS OF THE POTASH WORKS IN THE DISTANCE: A POPULAR RENDEZVOUS FOR PEOPLE FROM JERUSALEM.



THE GREEK MONASTERY ON THE MOUNT OF TEMPTATION, NEAR JERICO: A PLACE REPUTED, SINCE THE DAYS OF THE CRUSADERS, TO BE THAT AT WHICH CHRIST FASTED FORTY DAYS IN THE WILDERNESS.



JERUSALEM FROM THE AIR: A STRIKING VIEW OF THE TEMPLE AREA, WITH THE ROOFS OF THE OLD CITY STRETCHING BEYOND—ONE OF THE MANY MOVING AND HISTORIC SIGHTS THAT REWARD FLYERS OVER PALESTINE.

These vivid air views of Palestine, illustrating some of the country's most interesting buildings, ruins, and natural features, supplement the two wonderful infra-red panoramas, in the series "On the Air Road to Singapore," published in our issue of April 14. It is admitted among those who have travelled extensively by air that there is no more fascinating land to fly over than Palestine. There are, first, the very remarkable physical features of the country, which, in a mere 9000 square miles (about the extent of Wales), contains plains, mountains, valleys and lakes, and that extraordinary enshrouding the Jordan Valley, which has been likened to the Grand Canyon of the Colorado in miniature. But an even greater interest than that derived from these purely geographical attractions is found when one gazes down on the sacred sites, on the towns and villages whose Biblical fame has made their names familiar since the days of childhood. To-day Palestine can be speedily reached by air. From Berlin, Amsterdam, Paris, and London there is a weekly or



A LARGE CARGO VESSEL HELD FAST IN THE SAND JUST NORTH OF THE TEL-AVIV BEACH: A SHIP WRECKED BY A STORM OFF THE JAFFA COAST AND DRIVEN HARD ASHORE—AN ACCIDENT NEAR THE SCENE OF THE RECENT LEVANT FAIR, A GRANDIOSO JEWISH DISPLAY

a bi-weekly service to Cairo, carrying passengers and mail. At Cairo the traveller bound for Palestine must change aeroplanes, and journey either by Imperial Airways or by the Misr-Airwork Palestine Service to Gaza, Jericho, or Haifa. Jerusalem can be reached in four days by air from Western Europe. In the Holy Land itself

PALESTINE—HISTORIC SITES OF THE HOLY LAND.



THE NEMI MUSA, OR TOMB OF MOSES, IN THE WILDERNESS OF JUDEA: A SHRINE DECLARED BY THE TURKS TO BE THE TOMB OF MOSES, WHITHER A GREAT MOSLEM PILGRIMAGE IS MADE EACH EASTER.



THE RIVER JORDAN AS IT FLOWS TO THE DEAD SEA: ONE OF THE MOST SERPENTINE STREAMS IN THE WORLD, FLOWING FOR 200 MILES BETWEEN THE SEA OF GALILEE AND THE DEAD SEA, UNDER SIXTY MILES APART.



THE GOOD SAMARITAN'S INN, ON THE JERUSALEM-JERICO ROAD—ASSOCIATED WITH CHRIST'S PARABLE OF THE MAN WHO FELL AMONG THIEVES; WITH THE RUINS OF AN OLD CRUSADER CASTLE STANDING OUT CLEARLY IN THE LEFT FOREGROUND.

there are several excellent landing-grounds; but the principal aerodrome is at Gaza, near the coast and the southern border, whence motor-car can be taken to any city desired. But a rich reward of diverse scenery and historic sites awaits the traveller who charts an aeroplane from Gaza and explores Palestine from above. It is



THE RUINS OF ANCIENT JERICO, NORTH OF THE DEAD SEA: A SITE ON WHICH PROFESSOR GARSTANG'S WORK HAS BORNE INTERESTING FRUIT IN CONFINING OLD TESTAMENT HISTORY AND IN DATING THE EXODUS FROM EGYPT.



THE OLD KHAN AT RAS EL AIN, NEAR THE SOURCE OF THE AUJA RIVER, NOT FAR FROM JAFFA; WITH CAMELS GRAZING BESIDE IT: A STRIKING AIR VIEW OF RUINS WHICH ARE SAID TO DATE BACK TO ST. PAUL'S TIME.



GOVERNMENT HOUSE, THE RESIDENCE OF THE HIGH COMMISSIONER FOR PALESTINE (SIR ARTHUR WATCROPE): A FINE BUILDING SITUATED TO THE SOUTH-EAST OF JERUSALEM IN AN ISOLATED POSITION ON HIGH GROUND.

true, of course, that much has been done to develop the country in recent years; and there is plenty of interest in such modern undertakings as, for example, the Dead Sea potash works, illustrated in several of the photographs on these pages. On either side of the mouth of the Jordan are large evaporating pans, covering some 500 acres of land and protected by ten miles of dykes. The heavily charged brine water of the Dead Sea, far more saline than the sea, is pumped into the pans from the bottom of the lake, and the valuable salts are recovered by solar evaporation. The Dead Sea contains also cooking salt, carnallite, and bromide. The Jordan and six other rivers run into it, but have no outlet, the surplus being carried off by evaporation. There is a new health resort at Kallia, on the north-west shore. At Tel-Aviv, the modern city on the Mediterranean coast near Jaffa, the great Jewish Levant Fair was opened by the High Commissioner on April 26.

"GO THOU TO ROME—AT ONCE THE PARADISE, THE GRAVE, THE CITY, AND THE WILDERNESS."

BEING AN APPRECIATION OF

"TWELVE CENTURIES OF ROME": By G. P. BAKER.*

(PUBLISHED BY BELL.)

THE only complaint we would make about this enthralling book is that we have found it impossible to skip anything—a serious misfortune for a reviewer! In the preface, the author clearly states his attitude to history. There was a time, he reminds us, when history was written "as if it had never happened"; to that phase succeeded a passionate concentration only on what had happened, without much attention to its relative significance. It is difficult to say which has been the more sterile, the school of Abstract History or the school of Pure Fact. Not without certain extravagances, a new school is endeavouring to disengage the meaning, the relevance, and the perspective of events rather than the mere events themselves. Such is the aim of the present volume; its object is "to bring out the story, the elements of continuity, cumulation and culmination." The attempt is particularly well worth making in regard to Roman history, for, as Mr. Baker tells us in his concluding words:

"From the city of Camillus, that rose beside the Tiber, has sprung all the political evolution of the modern world. The principles it taught have spread and grown till they are practised—or essayed—in every quarter of the globe and by every race of men. Its history still remains the explanation of what we are, and the key to what we shall be." For the qualities of the Roman character which made this contribution to the world, it is evident that our author has an admiration which has lent peculiar zest to his task.

It is an exceedingly difficult task—indeed, one might have been inclined to say, *a priori*, that it was an impossible task. Twelve centuries of Rome in five hundred pages! The miracle of compression places a strain on credulity. Yet it cannot be said that anything of capital importance has been omitted. Experts, with special knowledge of this or that aspect, will doubtless be able to point out certain disproportions. Even the non-expert will be able to perceive that the last five hundred years of the whole enormous period are somewhat hurried and truncated by comparison with the preceding seven hundred years. But, on the whole, the perspective is firm and clear; and in presenting it thus boldly, Mr. Baker has done a valuable service, for we know of few books in English which have attempted to give the story of Rome as a whole, and most of us have grown up with a fragmentary knowledge of the subject at best. Because they happen to coincide with the efflorescence of Latin literature, the Republic and the Augustan Age have absorbed too much attention, at the expense of later ages less glorious, but even more important in European history. Mr. Baker helps notably to correct an astigmatism which results from accidents of English education.

He could never have succeeded in his gallant attempt without the aid of a particularly spirited style. It is rapid, vigorous, and impressionistic rather than "eloquent," as the old Macaulian school understood eloquence; its seizing qualities are sometimes achieved at the cost of unnecessary colloquialism; but it certainly has the power of calling the fleeting breath back to its mansion. There is real fire and drama in the story of the Punic Wars, and the "daemonic intelligence" of Hannibal takes shape as a real and living phenomenon. Such figures as Sulla, Pompey, Cicero, Clodius, Augustus, Nero—to take a few at random—stand out with singular vividness, achieved with the minimum of artifice. Curiously, the author has not (as it seems to us) breathed the same degree of life into great Caesar as into many lesser men. Mr. Baker's general grasp of Roman history and his sensitiveness to the Roman character is frequently illustrated by rapid little incidental comments, almost in the nature of "asides." It is, for example, profoundly true of the Rome of Scipio that "Roman power had been founded on the wonderful success with which her statesmen had applied a knowledge of human nature to the practical task of governing. Up to the present, however, they had hardly cultivated a knowledge of their own human nature." Or, again: "The Roman had never really believed in brains. His faith was in the moral virtues of courage and loyalty." A great deal of the

development of the Roman State is summed up in the observation that "law, discipline, organisation had been the gifts of the patricians; audacity, liberality, imagination had been those of the plebeians." It is a hard saying, but it was an important principle of Roman government, that "the Roman learnt to look with scepticism upon the real value of political philosophy and with contempt upon Greek flapping about the holiness of liberty." The keynote to the character of Cicero is fairly and squarely struck in the remark that "he lived so much in a romantic world of his own"; and it is an interesting suggestion that Nero's worst vice, from which all others flowed, was that he perpetually dramatised himself. Mr. Baker's lightning sketches are so deft that we sometimes need to remind ourselves that all "estimates of character" in distant history are somewhat hazardous exercises in deduction and impression. That is why, in the mass of current biography,

community; but the analogy which Mr. Baker suggests between them and the constitutional "charters" of modern history is misleading. The Twelve Tables did not truly succeed in clarifying the law, nor can they be called, except by fiction, the foundation of the Civil Law throughout its history; for they became, in a comparatively short time, an archaic code of antiquarian interest, little understood by lawyers and not understood at all (even in point of language) by ordinary citizens. And, if they were a kind of charter in some respects, they were also a strange medley of diverse ingredients, containing, besides broad general principles of legal relationships, elements which, even to the men of Cicero's day, must have seemed curiously primitive and trivial.

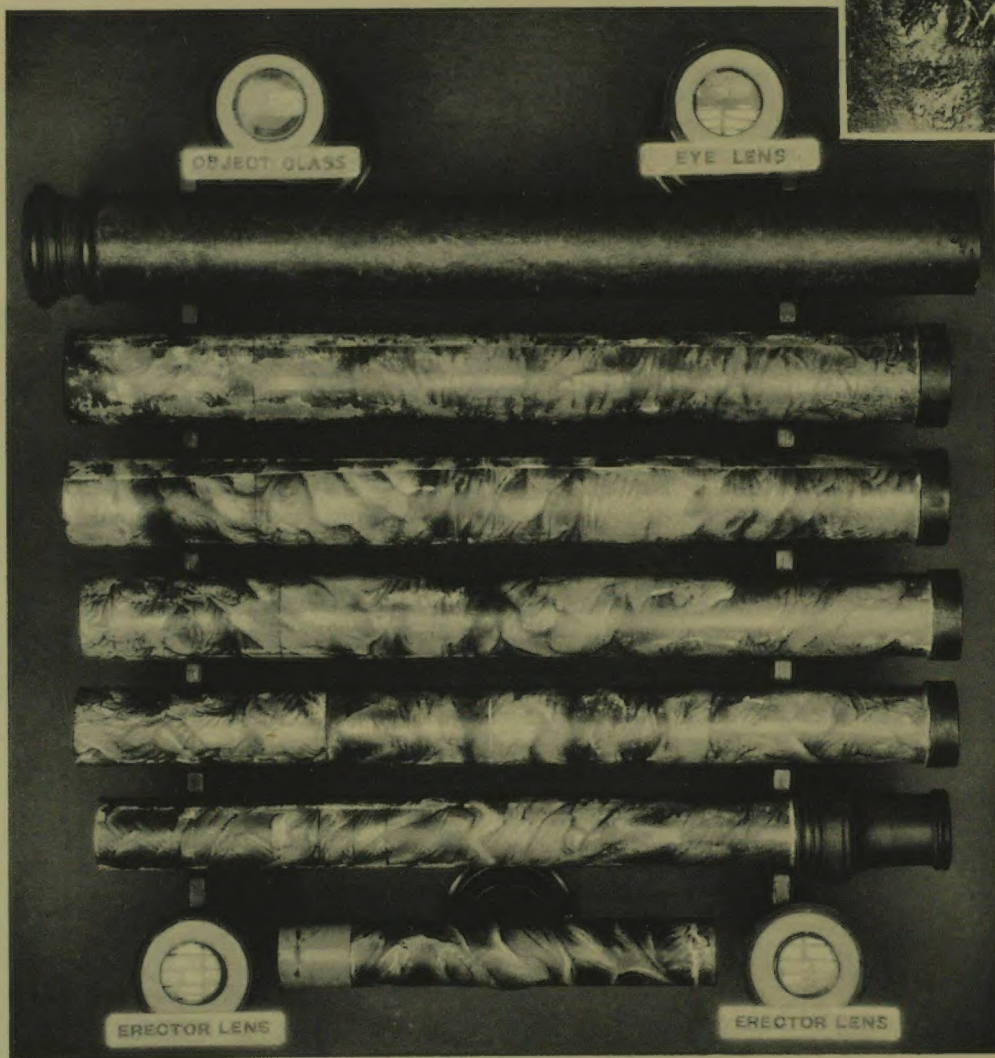
In such a vast field it is impossible to follow the story in detail. The headings of the five main sections of the book may give

the best notion of its general plan. The first two cover the periods of Aristocracy and Oligarchy, bringing us down to the Gracchi. The following century is described as Transition—transition, that is, from senatorial rule to military dictatorship, with an intervening stage of civil strife, the development of the professional army, and the gradual emergence of dictatorship through the dominant personalities of Marius, Sulla, Caesar, and Augustus. The next three hundred years (the Principate) represent the real Rise, Decline and Fall. There is a century and a half of successful imperial rule, when great names, beside many paltry ones, appear among the wearers of the purple; and then, in the period roughly covering the third century A.D., the end begins. By 280 A.D., the Roman world, as this historian describes it, was indeed the very picture of chaos and desolation. One more spurt of life Roman civilisation was to show in the final phase—that of the Monarchy; the empire, against all probabilities, seemed to be restored to something like vitality, and there arose the great figure of Constantine. But it was a false dawn; about the middle of the fourth century the forces of disruption renewed their attack; the fifth century had hardly opened when Rome herself was a heap of ruins at the feet of Alaric and his Goths; "something unbreakable had broken, something eternal had ended," and before the century was ended, that which had once been Rome of the eagles and the axes, if it was not destroyed, was absorbed into the new and ruder elements of a transformed Europe. Such is the broad conspectus of Rome from Romulus, the son of Rhea Silvia, to Romulus Augustulus. It is a stirring pageant, a marvellous drama—the world has seen none more memorable.

And it is drama—so we feel when the curtain falls—in which the Tragic Muse has had the dominant part. It is the penalty of written history that its every page is stained with blood. Wars and battles are crucial national events, and they must be recorded; the result often is that they predominate to the exclusion of the human story of ordinary mortals going about their common avocations. Perhaps it is for this reason that in a chronicle of this kind Rome's history seems to be one long agony of strife and peril, with very few intervals of repose and quietude. Yet the *pax Romana*, which was won only by bloodshed, had her victories no less renowned than war; and it may be—though nowadays we hate to think so—that this is the fate of mortals and the perpetual grim paradox in the history of all peoples.

As for individuals, how many in Roman history reached the heights without falling incontinently to the depths? Sulla's deliberate retirement was one of the most singular events of his time; perhaps a dozen emperors died natural deaths or went into honourable obscurity; but the list of great Romans who died by violence, treachery, or sentence of doom is truly appalling. It is not too much to say that the man who acquired great personal power in Rome signed his own death-warrant. In that respect, too, it may be that Roman history supplies a perpetual parable.

C. K. A.



THE EARLIEST KNOWN DATED OPTICAL INSTRUMENT IN THE WORLD: A RECENTLY DISCOVERED TELESCOPE OF 1646 MADE BY MARIA DE RHEITA, EXHIBITED AT THE ROYAL SOCIETY—(INSET ABOVE) THE MAKER'S MONOGRAM, "M.R.," STAMPED ON THE BODY.

This telescope, recently discovered by Mr. George H. Gabb, a well-known authority on early scientific instruments, was exhibited for the first time at the Royal Society Conversation on May 9. It was made by Maria de Rheita (1597-1660), a Bohemian Capuchin monk, whose mundane name had been Antonius V. Schyelle. He was the first to invent a terrestrial telescope with an image erecting eyepiece of three lenses, described in his folio work "Oculus Enoch atque Eliae" (1645). No example of his work was known to have survived until the instrument here illustrated was found. It is complete and in its original condition. The body and its five draw-tubes are made entirely of paper, only the cells to carry the object glass and eye-lens being of wood. On the body is stamped the monogram "M.R." (at the right-hand end of the top cylinder in our photograph), supported by two palm branches and below an eight-pointed star, perhaps symbolising the Eight Beatitudes. The third tube is signed, in faded ink, "Ao. 1645-6. M.R." The measurements are: Length of telescope when open, 6½ ft.; closed, 22½ in.; Diameter of body, 2 in.; Diameter of object glass, 1.3 in., giving a magnification of about 21. Milton's friend, Samuel Hartlib, alludes in a letter to "a new Telescopium or Wonderful Perspective lately found out at Collon, by one Rheita, a Capuchin Friar, which is like to discover unto us many Heavenly Lights heretofore obscured from our Eyes."

we daily see monsters canonised and saints committed to the flames. Mr. Baker permits himself this sport—only in moderation, making, for example, quite respectable persons out of such stock villains as Tiberius and Domitian.

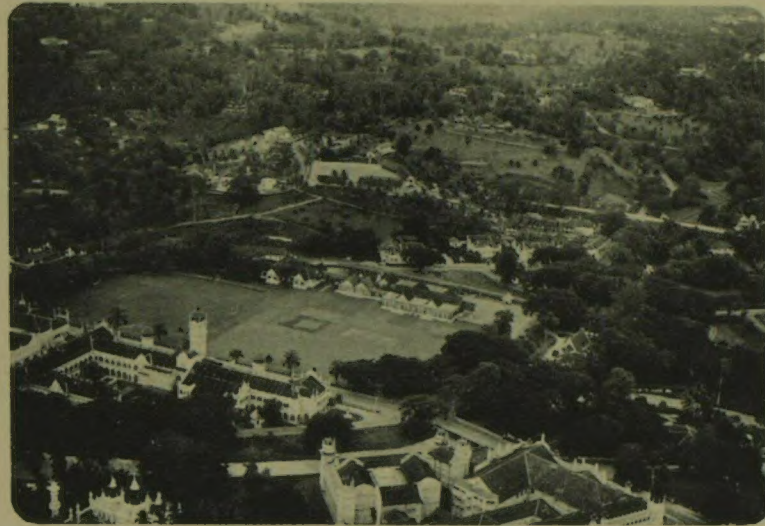
In narration, also, Mr. Baker's persuasiveness of manner sometimes makes us forget (though that, of course, is not his intention) that the material for positive assertion is slender. This is particularly true of the early period, which, *Ab Urbe Condita* to about 400 B.C., and perhaps even later, must still be regarded as being largely a field of conjecture. In the main, Mr. Baker's account of these beginnings may be described as a return to Livy, and he may be right in vindicating the substantial accuracy of that great historian and master stylist; but (as the author would doubtless agree) much will always remain obscure. Many controversial points might be raised, but we will mention only one, which is not a matter of mere pedantry. It is right to attach great importance to the Twelve Tables, for they were a landmark in the social development of Rome, albeit a landmark by no means peculiar to that

* "Twelve Centuries of Rome (753 B.C.—A.D. 476)." By G. P. Baker, Author of "Hannibal," "The Fighting Kings of Wessex," etc. (G. Bell and Sons; 16s. net.)

THE WORLD FROM THE AIR: KUALA LUMPUR—IMPERIAL AIRWAYS HALT.



KUALA LUMPUR, THE CAPITAL OF SELANGOR AND THE LARGEST TOWN IN THE FEDERATED MALAY STATES, TO BE A REGULAR IMPERIAL AIRWAYS HALT: THE BRITISH RESIDENCY.



KUALA LUMPUR FROM THE AIR: GOVERNMENT BUILDINGS (WITH TOWER) IN THE FOREGROUND; THE SELANGOR CLUB (THE FAMOUS "SPOTTED DOG" OF KIPLING) BEYOND; AND THE MOSQUE (BOTTOM LEFT).

ON March 22 the "Astraea" reached Kuala Lumpur, the federal capital of the Malay States, halfway between Penang and Singapore, and was the first Imperial Airways machine to make a landing there. On and after April 15 the outward and homeward mail called there regularly. Imperial Airways announced their decision last winter to make Kuala Lumpur a regular stopping-place and refuelling station on the Croydon—Australia route, the last stage of

[Continued below.]



KUALA LUMPUR AERODROME (TOP LEFT), RECENTLY EXTENDED IN SIZE TO SUIT THE NEEDS OF THE BIG IMPERIAL AIRWAYS MACHINES; SHOWING THE NEW METAL HANGAR BUILT LAST YEAR.

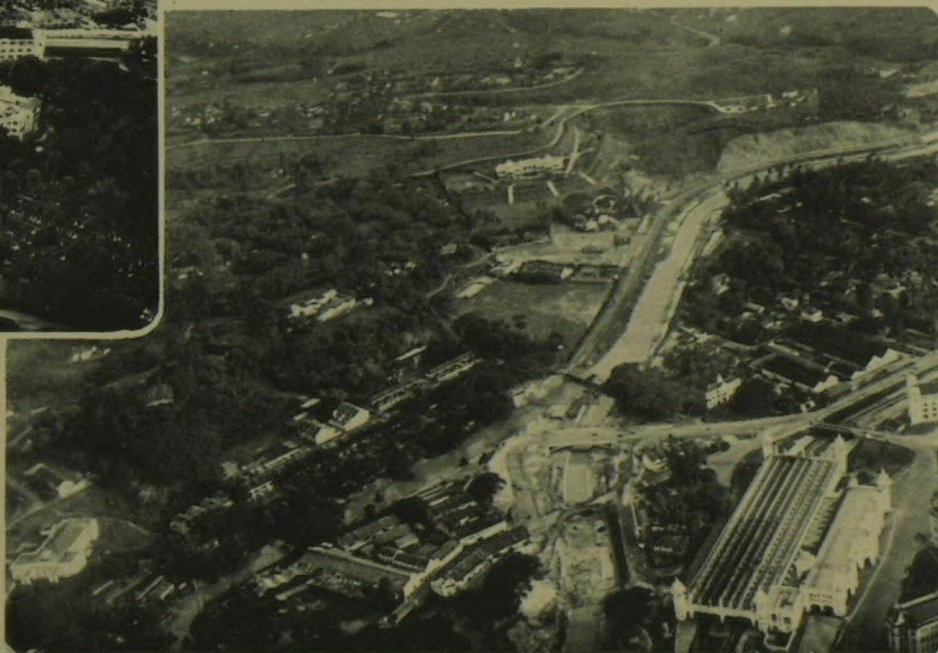


KUALA LUMPUR FROM THE WEST: A FINE CITY OF MODERN BUILDINGS ON THE BANKS OF THE KLANG RIVER; WITH THE MALAY MOSQUE IN THE CENTRE FOREGROUND.



THE MAGNIFICENT RAILWAY STATION AND OFFICES AT KUALA LUMPUR, THE FEDERAL CAPITAL OF THE MALAY STATES: A STOPPING-PLACE HALFWAY BETWEEN PENANG AND SINGAPORE.

which, between Singapore and Darwin, will be put into operation for mail this summer and for passengers probably early next year. The aerodrome at Kuala Lumpur has been enlarged during the last few months to accommodate the big air liners; and neighbouring high-tension wires, which previously rendered the aerodrome unsuitable for the use of big machines, have been moved a distance of about a quarter of a mile. The air photographs on this page give an admirable idea of the extent and importance of Kuala Lumpur, which, with its population of over 100,000, is the largest city of the Federated Malay States. It is a centre of the Malayan rubber industry, and possesses fine public buildings built, for the most part, during the years of the rubber boom.



THE RIVER DEVIATION SCHEME AT KUALA LUMPUR, UNDERTAKEN TO PREVENT FLOODING; SHOWING THE OLD COURSE OF THE KLANG TO THE LEFT, AND THE NEW COURSE IN THE MIDDLE, WHERE CONSTRUCTIONAL WORK IS IN PROGRESS.

THE WORLD OF SCIENCE.

THE EARTH'S EARLIEST OFFSPRING.

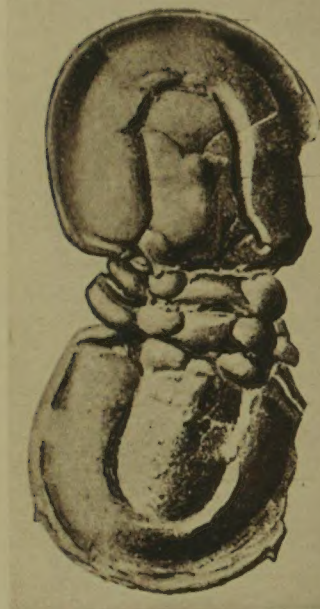
By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN my garden the other day, feasting my eyes on the splendours of a mixed border of daffodils, blue hyacinths, and many-coloured tulips and polyanthus, I found myself trying to conjure up a mental picture of what this wonderful world of ours looked like when there were no flowers and no trees, and no bees or butterflies; the days, indeed, before "creeping things innumerable" came into being. For countless thousands of years the sun rose and set over a bare, steamy earth, constantly convulsed by earthquakes and darkened by thick volumes of smoke from volcanoes.

But in the course of time this stormy period gave place to calm, and to that stupendous event, the Dawn of Life in the great wide seas, now grown cool. Yet still the "dry land above the waters" was bare. The nursery of Life had as yet no living thing to spare. In, let us say, another million years, the seaweeds had come into being, and had assumed many forms. The spores of some, drifting on to the mud-bordered estuaries, contrived to adjust themselves to the new conditions, and gave rise to the first land-plants. Yet, for many thousands of years they could have done no more than invest the earth with a thin mantle

of verdure, varied by patches of red. An inch high would have been a tall plant in those days. And, meanwhile, the earliest and lowliest types of animal life had come into being, out of the same stock as that which gave rise to the plants. It was a world wherein dead silence was broken only by the sounds of wind, falling rain and the restless sea. Nature was brooding on things yet to be.

These were the pregnant days which the geologists call the "pre-Cambrian." What the womb of Nature was preparing for us is only partly revealed in that succeeding age we call the "Cambrian," for



2. AMONG THE VERY OLDEST ANIMALS OF WHICH WE HAVE DEFINITE KNOWLEDGE: A FOSSIL AGNOSTUS, ONE OF THE STRANGE TRILOBITES, WHICH DID NOT ENDURE BEYOND THE CAMBRIAN AGE—THE ERA REPRESENTED BY THE EARLIEST FOSSILIFEROUS ROCKS.

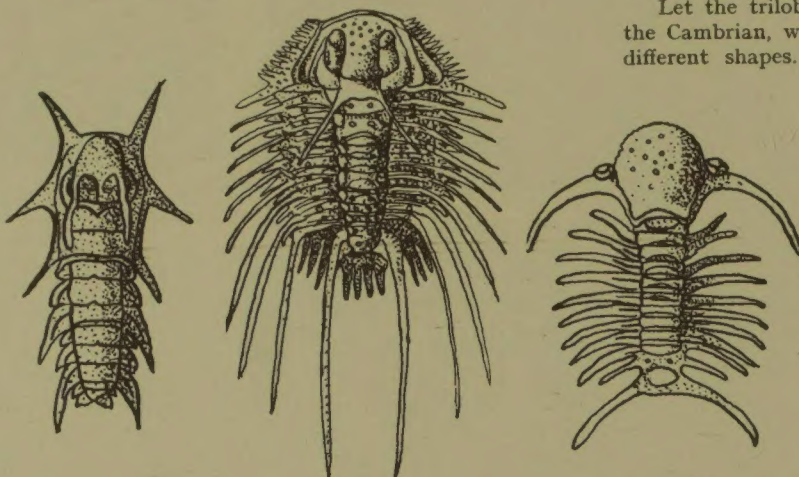
Agnostus was represented by several species, all being, however, small and without eyes. Nearly all Trilobites were fossilized with the back upwards; so that specimens showing legs are extremely rare.

by now the framework of plants and animals had become sufficiently hardened to leave remains after death, when they happened to die where they could be quickly covered by the sediment deposited in the sea by the rivers which ran into them or which was deposited in the sea itself. In the course of ages this sediment became transformed into solid rock, and kept for all time those remains we call "fossils." Now, it is clear from this that "the geological record" must, of necessity, be very imperfect. Only "samples" of the life of their period have come down to us; just such creatures as happened to die where they could be quickly covered. And they can be found again only by accident.

Some of these ancient types of plants and animals did not outlive the Cambrian period. They came like shadows, and like shadows they depart. Others lived on through many successive periods, and some, a very few, have survived to the present day unchanged—as, for example, the "lamp-shell" we know as "lingula."

What is it that governs the "viability" of plants and animals? Why do some appear in life's pageant only for a relatively brief space, while others hold their place for millions of years? For the most part these "winners in Life's race" show, through the

ages, a gradual change of form, generally "splitting up" in very different directions, so that the last of the race, in each of such branches, comes to differ in the most astonishing way from the common ancestor.



1. THE EXAGGERATED DEVELOPMENT UNDERGONE BY THE TRILOBITES IN THE CAMBRIAN AND SILURIAN EPOCHS: *CLENELLOIDES* (LEFT; CAMBRIAN); *ACIDASPIS DUFRENOYI* (CENTRE; SILURIAN), IN WHICH THE DEVELOPMENT OF SPINES HAS GONE EVEN FURTHER THAN IN THE *ACIDASPIS* SEEN IN FIG. 3; AND *DEIPHON FORBESI* (RIGHT), IN WHICH THE SPINY ARMATURE HAS DEVELOPED ALONG A PECULIAR LINE OF ITS OWN.

Clenelloides, after Peach; *Deiphon*, after Barrande.

I propose to-day to take, as a concrete example of this diversity, the strange creatures known as "trilobites." But first let me say something of the animal and plant life of the Cambrian epoch as a whole.

The vertebrates—the backboneed animals—were yet in the womb of Time. For their birth the seas had to wait for a million years or so. But we know that there were jelly-fish, for we have impressions in the rocks to prove it. There were sponges, and many kinds of the much more primitive animals we know to-day as the "protozoa," swarming in the sea, as well as in our ponds and ditches. There were corals, and lowly kinds of sea-urchins and star-fishes long since extinct, as well as of encrinites, or sea-lilies—which are still with us—but of much more primitive types than any now living. Finally, there were "crustaceans," the forerunners of our crabs and lobsters and of the spiders and scorpions. All these differed profoundly from any living to-day.

Whence came and what like was the ancestor of all these hard-shelled, jointed animals which we call the "arthropoda"—the crabs and lobsters, the beetles, butterflies and moths, spiders and scorpions—

we do not know. But this ancestor must have come into being towards the end of pre-Cambrian times. For in the Cambrian itself the type is fixed, though it has gone on ever since in breaking up into more and yet more variations on this theme.

Let the trilobites explain my meaning. Here, in the Cambrian, we find they had assumed profoundly different shapes. And this plasticity endured over an immense period of time—from the Cambrian, through the Ordovician, where they attained to the peak of their development, and on through the Silurian, Devonian, and Carboniferous; finally becoming extinct in the Permian. This is an immeasurable period of time; we can only define it as "millions of years." It would be impossible to describe or show all the known forms here. Let it suffice to indicate this mysterious changeability—due in part, perhaps, to adjustments to the conditions of life—by three or four examples taken almost at random. It began even in the Cambrian, as may be seen in *Agnostus* and *Clenelloides* (Figs. 2 and 1); compare these with the spiny *Acidaspis* (Fig. 3) and *Deiphon* (Fig. 1, right) of the Silurian. These, as I have said, are but "random samples" of the

changes of form displayed by the tribe of trilobites. We know, too, that, in the course of their individual development, they passed through a series of



3. TYPICAL OF A GROUP WHICH ENDURED FOR MILLIONS OF YEARS, THROUGH THE FIRST FIVE GEOLOGICAL PERIODS, AND WAS, INDEED, THE FORERUNNER OF OUR CRABS, LOBSTERS, AND SPIDERS: A FOSSIL SPECIMEN OF *ACIDASPIS DEFLEXA*; A TYPICAL TRILOBITE.

The spiny nature of *Acidaspis* armour may have been fostered by the need for protection, or it may have been a mere exuberance of growth often found in animals whose line is on the verge of extinction. As a defence against enemies, the Trilobites could roll themselves into a ball, like an armadillo, or a wood-louse.

"larval" stages before attaining to the adult form. But these developmental stages were not so very different from the adult form, as compared with the larval stages of the crustacea of to-day, which commonly are not even remotely like the parent form. These strange creatures bear no resemblance to the crustacea of to-day; but they are regarded as a divergent branch of the primitive crustacea, on account of the structure of the limbs, which are yet only imperfectly known.

Some authorities regard them as in the line of descent of the king-crabs, spiders, and scorpions. But we are not concerned here with the niceties of classification, since all these are descendants of the same common stock. It is soothing, in these days of clamour and stressful civilisation, to go back to the time before man, the destroying angel, began to lay despoiling hands on Nature's handiwork.



4. A FOSSIL WHICH THROWS LIGHT ON THE RELATIONSHIP BETWEEN THE CRUSTACEA AND THE SPIDERS AND SCORPIONS: *HEMIASPIS LIMULOIDES*, WHICH BEARS A MOST STRIKING RESEMBLANCE TO A TRILOBITE, THOUGH IN FACT A CLOSE RELATION OF THE KING-CRAB, *LIMULUS*.

LONDON AUDIENCES AS BLAMPIED SEES THEM: "THE BOXES."

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"REACTIONS TO COMEDY."



"REACTIONS TO TRAGEDY."

We here offer our readers the fifth and sixth drawings in our new series of studies by that eminent modern artist, Edmund Blampied. Numbers three and four of this series appeared in our issue of May 5, and showed the reactions

of the audience in the gallery—in contrast to that in the boxes, as shown on this page. The first two drawings of the series (in our issue of April 21) showed the reactions of the "stalls."



AN ENCLOSURE BUILT OF MASSIVE STONE-WORK (PROBABLY A RESERVOIR) FOUND IN THE MUWUJMARKA TOWER OF THE FORTRESS OF SAJSAWAMAN: PART OF A VERY ELABORATE WATER-SUPPLY SYSTEM CONSTRUCTED BY THE INCA ENGINEERS.

ON November 15, 1533, Francisco Pizarro, the discoverer and conqueror of Peru, reached Cuzco, the ancient capital of the Incas, when the power of Atau Wallpa, the last Chief of the Inca Empire, had already been eclipsed one year before



ONE OF THE SUBTERRANEAN AQUEDUCTS LEADING FROM A CIRCULAR RESERVOIR IN THE MUWUJMARKA TOWER, THAT CONVEYED WATER THROUGHOUT THE CITADEL.

in Cajamarca. On March 23, 1534—four hundred years ago—Pizarro founded the Spanish city of El Cuzco on the ruins of the old city of the Sun, which he had ruthlessly destroyed, without any thought for the extraordinary beauties of the Inca architecture. The conquerors were able to carry out their plans successfully by allying themselves with the peoples who had been under the brutal domination of the usurper, Atau Wallpa. Spanish historians are not very explicit when dealing with this very important aspect of the conquest. However, greatly the courageous and valiant spirit of the adventurers under the command of Pizarro may have contributed to the success of the invasion, the conquest of the vast country of Peru would have been impossible had it not been for the aid of numerous Indian hosts.



THE TWO PRINCIPAL CHAMBERS, WITH NICHEs, THAT MUST HAVE FORMED PART OF A BUILDING USED AS A SANCTUARY IN THE CITADEL OF SAJSAWAMAN: A SIDE VIEW, SHOWING THE ENORMOUS STRENGTH AND SOLIDITY OF THE STONE-WORK.

the great fortress which overlooked the city, known under the name of Sajsawaman ("the black and white falcon," a bird which was the symbol of war). After being betrayed by his own soldiers, who deserted him, Manco was compelled to raise the siege and to retire to the mountains of Vilcabamba, the last bulwark of the Inca dynasty, which held out for another



PART OF THE GREAT FORTRESS OF SAJSAWAMAN, AS REVEALED BY THE NEW EXCAVATIONS HERE SEEN IN PROGRESS: RESEARCHES INSTITUTED ON THE OCCASION OF THE FOURTH CENTENARY OF PIZARRO'S CAPTURE OF CUZCO.

forty years, amid the peaks and crags of a remote and isolated region.

In 1537 the Spaniards commenced the systematic destruction of the Citadel of

A GREAT INCA CITADEL AND BURIED BY THE

SAJSAWAMAN'S HUGE MASONRY REVEALED

Article, with Photographs, by LUIS E. VALCARCEL, and Controller of the Archaeological

Sajsawaman (the ruins of which were shown in an air photograph in *The Illustrated London News* of April 7 last). Only four years afterwards, in 1541, the Chief ordered the cessation of the work of destruction, but a large part of the terraces, the walls, and the inner structures of the fort had already furnished the material of which they were built—granite and limestone—for use in the construction of the new buildings, private houses and especially churches, which the conquerors had ordered to be erected.

In 1559 blocks of stone were still being taken from Sajsawaman to be used in constructing the Cathedral. But the action of the conquerors was not merely confined to destroying the magnificent structure of the fortress; they even ordered that the remains which were still left should be buried, thus converting this extraordinary building into a hill on which wheat was afterwards grown. A historian of Inca descent, Garcilaso de la Vega, born in El Cuzco, has left a complete description of the citadel, which he saw and examined before 1560. In his celebrated book, "Los Comentarios Reales," he devotes to this question several chapters, in which he laments the wanton destruction of this famous monument.

According to this reliable account and those of other chroniclers, it is fully established that the construction of Sajsawaman was carried out by the Emperors Inka Yupanki, Pachakuti, Tupaj Inka Yupanki, and Wayna Kapaj, and occupied about a century, twenty thousand workmen being employed on the work. The following passage from the work of Garcilaso gives a very complete idea of what the citadel was like: "They built the fortress on a high slope which lies to the north of the city, called Sacahuaman, from the slopes of which the city of Cosco begins, and it extends on all sides over a wide area. This slope (on the place where the city stands) is straight, almost perpendicular, so that the fortress is safe against attack by enemies from that side, either in battle formation or in any other way, nor is there any point on that side where artillery may take up a position, although the Indians knew nothing of artillery until the Spaniards came. Owing to the security which they had on that side, it seemed to them that any

AT CUZCO DESTROYED CONQUISTADORES:

BY PIZARRO QUATERCENTENARY EXCAVATIONS.

Director-General of the Peruvian National Museum at Lima, Researches at Cuzco.

defence was sufficient, and in consequence they merely erected a thick wall of richly carved heavy stone, on all five sides, though not on the *tresdos*, as stonemasons call it; this wall was more than two hundred fathoms in length. Each row of stones was of a different height, and all the stones of each row very equal and laid with very even joints and alignment, and so well fitted to each other on all four sides that nothing could be inserted between them."

Garcilaso then goes on to describe the three great enclosures which surrounded the precincts of the citadel, on its four sides, made up of enormous blocks similar to that on the terrace facing the north. Some of these huge masses weigh more than eighty tons and were transported from the nearest quarry, which is no less than two miles away. He then speaks of the many artistic architectural works which were built by the successive monarchs and which served as a residence for the Imperial Family itself. He deals with the many labyrinthine roads and alleys which connected one set of apartments with the others, many of them subterranean. He admires the aqueducts and the springs which furnished the inhabitants of the citadel with a constant supply of water. He also mentions the staircases, the graceful

beginning to rise again in its bewildering reality. After four months' work, the following results have been obtained:

(a) Excavation of the megalithic bastions on the western side, the northern trenches, the gateways and stairways, the drains. A large number of blocks of stone have been restored to the walls of which they once formed part.

(b) Restoration of the means of communication between the various parts of the vast citadel, including the sound-channels which were used for transmitting orders.

(c) The tracing of the three great towers (Muyujmarka, Sallajmarka, and Paukarmarka), one of which was of cylindrical shape. From the remains which have been found, it is possible to appreciate their magnitude and their architectural beauty.

(d) The revelation of the extraordinary



A GROUP OF BUILDINGS TO THE NORTH-WEST OF CUZCO, WHICH HAD BEEN PARTIALLY DESTROYED AND THEN COMPLETELY BURIED: AN INTERESTING EXAMPLE OF INCA ARCHITECTURE, WITH REGULAR ROWS OF "WINDOWS."

towers, the storage places and temples, which completed the structure of Sajsawaman. When a young man, he himself traversed the whole of it in company with other young men of his day. For four hundred years, no reference was made to the marvellous works which had been destroyed and buried in the Inca fortress overlooking the imperial city of El Cuzco.

The writer of these lines, first when he held the office of Director of the Archaeological Museum of El Cuzco and the Professorship of History of Peru in the University of that city, and afterwards when he was Director of the National Museum at Lima, conceived the idea of excavating Sajsawaman. An opportunity of doing so occurred last November, when funds specially allocated for that purpose were made available. The work was carried out as one of the items in the programme commemorating the Fourth Centenary of the foundation of Spanish Cuzco by Francisco Pizarro. Like a symbolic present, the ancient citadel which was destroyed and buried is

water-supply system which the fortress possessed. The main reservoir was in a well-defended position in the Muyujmarka enclosure. From this great basin, which

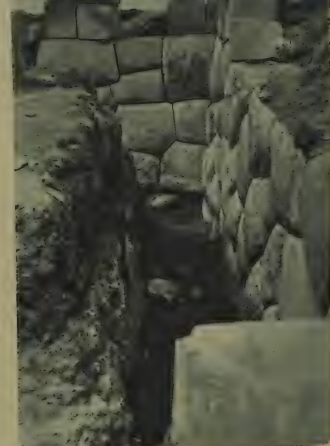


A CORNER OF THE WALL OF THE SECOND BASTION ON THE WESTERN SIDE OF THE FORTRESS OF SAJSAWAMAN, RECENTLY EXCAVATED: ENORMOUS BLOCKS OF STONE, CAREFULLY ROUNDED AT THE ANGLE, PRODUCING AN EFFECT OF CYCLOPEAN STRENGTH AND SIMPLICITY.



ONE OF THE ENTRANCE GATES TO THE FORTRESS OF SAJSAWAMAN, WHICH HAS BEEN CALLED THE MOST WONDERFUL ACHIEVEMENT OF ANCIENT MAN IN THE TWO AMERICAS: A VIEW SHOWING THE EXCAVATED WALL BEYOND.

forms a perfect circle, ran the aqueducts which, passing through distribution-cisterns, conveyed the water to every part of the vast citadel. These



AN INNER CORNER OF THE WALL OF THE SECOND BASTION ON THE WESTERN SIDE OF THE FORTRESS: MASSIVE MASONRY, SHOWING HOW THE HUGE BLOCKS OF STONE WERE CAREFULLY JOINED.

aqueducts were also connected to the drainage channels.

(e) Excavation of the highest part of Sajsawaman, towards the west, where six dwellings were found, three of which are still standing, with their doorways, vaulted niches, passages, and flooring almost complete. This group probably belonged to the temples.

(f) When carrying out the work during the process of clearance, considerable quantities of fragments of earthenware were found, a number of pieces of stone, bone, copper, and silver, all in the genuine Inca style.

As the work proceeds, the underground passages will shortly be explored. These are positive labyrinths, and it would not be surprising if they led us to the sacred tombs of the Emperors.

THE ARABIAN WAR: ROMANTIC ASPECTS OF THE IMAM'S DOMINIONS.



1. ONE OF THE SEVEN GATES OF SANAA, THE CAPITAL OF THE YEMEN: BAB SHUOOB, A PICTURESQUE STRUCTURE BUILT OF SUN-DRIED MUD-BRICKS.



2. A FIELD-GUN IN THE REGULAR FRIDAY PARADE AFTER SERVICE IN THE MOSQUE: THE ONLY USE OF THE HORSE FOR THE MENIAL WORK OF HAULAGE IN THE YEMEN.



3. "THE HOUSE FOUNDED UPON A ROCK": A STRANGE BUILDING IN A VILLAGE (12 MILES FROM SANAA), CONTAINING ONE OF THE IMAM'S SUMMER HOMES.



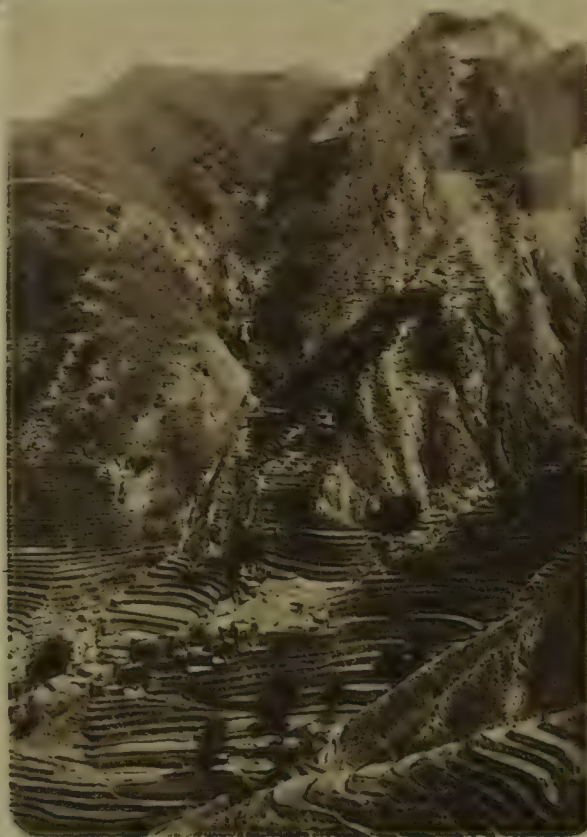
4. THE ROCK-BUILT TOWN OF HAJJA, WITH ITS TERRACED "STREET" AND CROWNING CITADEL: (ON THE LEFT) PALACES OF THE CROWN PRINCE.



5. ONE OF THE ORIGINAL FIRE-PROOF DWELLINGS BELIEVED TO HAVE BEEN USED OVER 1000 YEARS AGO: A CURIOUS SIGHT ON THE ROAD TO SANAA.



6. A TYPICAL METHOD OF RAISING WATER IN THE YEMEN: A STEER WALKING DOWN AN INCLINED PLANE AND HOISTING A SKIN-BAG BY A ROPE ATTACHED TO ITS BODY.



7. "EVEN THE BIG MOUNTAINS LOOK LIKE COLOSSAL STAIRCASES": JEBEL HADID ("MOUNTAIN OF IRON") WITH 4000 FT. OF STAIR-LIKE TERRACES FOR CULTIVATION.



8. SLICING BLOCKS OF ALABASTER FOR USE AS UPPER WINDOWS IN LARGE HOUSES AT SANAA: WORKMEN AND A GROUP OF ONLOOKERS.

The country ruled by the Imam of Yemen, recently invaded by the Wahabi forces of King Ibn Sa'ud, is remarkable, as these photographs show, for its picturesque and romantic character, especially in the rock-built cities and castles of the mountainous region, and the wonderful system of terrace cultivation. "Even the big mountains," says the writer of our article on page 730, "look like colossal staircases." This phase is impressively illustrated here in photograph No. 7. On some of the other subjects a few additional details may be of interest. Thus, regarding No. 2, the

writer says: "This is the only instance where the horse is used for menial work in the Yemen. He is considered too noble an animal except for riding." A note on photograph No. 4 states: "The large white buildings on the left are two of the Crown Prince Ahmad's palaces. The mountain is about 6000 ft. above sea level." The boulder-like dwelling in No. 5 is described as "one of the original fireproof houses supposedly occupied by the Hamyarites over 1000 years ago." The alabaster for windows, seen in No. 6, is quarried in mountains north-east of Sanaa.

THE INVADED YEMEN: CAPTURED HODEIDA; THE IMAM'S TROOPS AND PALACES.



MEN OF THE IMAM'S ARMY: TYPICAL HIGHLAND SOLDIERS OF THE YEMEN—A PICTURESQUE GROUP OF INFANTRY AND CAMEL-RIDERS.



THE CAMEL CORPS IN THE ARMY OF THE CROWN PRINCE AHMAD, ELDEST SON OF THE IMAM OF THE YEMEN: PART OF THE FORCE ON THE MARCH.



THE PALACE OF THE IMAM OF YEMEN AT SANAA, HIS CAPITAL: THE CHIEF RESIDENCE OF THE RULER AT WAR WITH KING IBN SA'UD.



THE SUMMER PALACE OF THE IMAM OF THE YEMEN: AN IMPOSING GROUP OF BUILDINGS IN A ROMANTIC SETTING OF ROCKY CRAGS.



THE HARBOUR AT HODEIDA, RECENTLY CAPTURED BY THE WAHABIS: A VIEW SHOWING SEA-WALLS BUILT UNDER TURKISH RULE ABOUT 1910, AND A TRIPOD OF RECENT DATE FOR RANGE-SIGNALLING.



THE RED SEA PORT OF THE YEMEN RECENTLY OCCUPIED BY IBN SA'UD'S FORCES: THE INNER HARBOUR AT HODEIDA, SHOWING THE CUSTOMS HOUSE (LEFT CENTRE), WHICH WAS LOOTED BY LOCAL TRIBESMEN BEFORE THE WAHABIS ARRIVED.

News from Cairo on May 6 confirmed the report, published two days earlier, that the Wahabi forces of King Ibn Sa'ud, ruler of Nejd and the Hejaz, had captured Hodeida, the port of the Yemen on the Red Sea. The actual occupation of the town took place on the 5th. The first account stated that the Wahabis were pushing on towards Sanaa, the capital of the Yemen, where, it was stated, the remnants of the Zeidi Imam's troops were preparing a desperate defence. Later, however, it was suggested that the Wahabis would probably pause to consolidate their position in Hodeida before attempting to penetrate the hills for an attack on Sanaa. According to other messages from Cairo, the Wahabi King had refused the Imam's overture for peace, except on severe terms, including the Imam's abdication, and the restoration of all territory claimed, which would virtually mean handing over the Yemen to Ibn Sa'ud.

On May 7 Sir John Simon stated in Parliament: "On May 1 H.M.S. 'Penzance' reported that the Yemeni civil and military authorities had withdrawn from Hodeida and that the local tribesmen had looted the Customs shed and arms depôt belonging to the Yemeni Government. H.M.S. 'Penzance' at once proceeded to Hodeida to safeguard the interests of the British community there, consisting mainly of some 300 British Indians. As a result of these precautions, no disturbances appear to have occurred." Eight R.A.F. aeroplanes were also sent to Hodeida, from Aden, to assist H.M.S. "Penzance," and about 40 armed Aden police. Three Italian warships stationed in the Red Sea were ordered to Hodeida. We regret to find that in our issue of April 7 a photograph of the Imam's palace at Sanaa was wrongly described (through a contributor's error) as his castle at Hodeida.

AN ARABIAN LAND AT WAR.

REMINISCENCES OF TRAVEL AND ROAD-MAKING IN THE YEMEN—
"THE LAND OF ALL-UPSTAIRS": A PICTURESQUE REGION OF ROCK-
BUILT CITIES AND MOUNTAINS TERRACED FOR CULTIVATION.

By NONA G. TWITCHELL. (See Illustrations on Pages 728 and 729.)

A WAR is on—a private war which has so far attracted no European newspaper correspondents—between the country of the six-foot-four King Abdul Aziz Ibn Sa'ud and its neighbour to the south, the Yemen, ruled by the Imam Yahia, a turbulent potentate who sometimes has worried the authorities of British Aden. I have had special opportunities of studying the Yemen. My husband and I have travelled all over the State, directing the building of roads, gardens, and other works, under the auspices of Mr. Charles R. Crane, the American philanthropist, who has taken a practical interest in this backward country.

In most of the Yemen the normal plane is the vertical rather than the horizontal. You go upstairs to everywhere. Even the big mountains look like colossal staircases, some with as many as two hundred steps—cultivated terraces man-made stone by stone. My husband's job included getting rid of some of the staircase tracks and substituting smooth motor roads. Of these the most important was to connect Hodeida, the principal port, with Sanaa, the capital, which lies 140 miles inland,

miles of motorable road and perhaps thirty cars in use, although the connection with Sanaa has but recently been established. The easiest route was in a southward semi-circle from Sanaa to Hodeida. But the Governor of Hodeida, Prince Mohamed Saif al Islam, and his elder brother, the Crown Prince

their occupation, and nothing else but trails fit only for mules and camels. There was one Ford lorry in Hodeida and four cars at Sanaa which had been carried in pieces up the mountains and reassembled. To-day there are five hundred

doors to the highway, mostly up and down steps cut in the solid stone. At sunset the gates of the walled towns are closed and the people stay in their houses. Only in the largest cities is there distraction in the shape of open-air coffee-shops lit by paraffin vapour lamps. The streets, shadowed by towering walls, are unlighted, and after dark, pedestrians carry lanterns. The steeper streets are just broad stone staircases.

On a smaller scale the mountain slopes of Southern Italy resemble these Yemen mountain-sides. But a marked difference is that the Yemen houses rise to seven storeys high and are flat-roofed. The first storey usually has loopholes for rifle-fire instead of windows, and is used only for stabling and storage in times of peace. A Yemeni's home is really his castle. Housekeeping in a Yemen hill town involves carrying water daily perhaps 500 feet up from the wells or springs. The women do this, while their menfolk make and cultivate the Cyclopean stairs on which vegetables and the famous Mocha coffee are grown. The boys work off their energy herding sheep and goats over the precipitous mountain-sides.

After one long and hard day's climbing we entered a small village called Gaa, about 8000 feet above sea-level. A man came breathlessly into the house where we had quarters and asked assistance, as his brother had slipped off the trail, fallen over a cliff, and was thought to be dying. This sort of accident

is not uncommon in the Yemen, and, as there are no doctors and the people are fatalists, the injured generally die or are at least crippled for life. But we told the Governor to have this boy brought



DHAHI FORT: ONE OF THE BRICK-BUILT FORTRESSES BESIDE EACH DESERT TOWN IN THE TIHAMA, EACH OCCUPIED BY ONE OF THE IMAM'S REPRESENTATIVES WHO GOVERN THE DISTRICT.

Ahmad, were eager to have a road northward from the coast, so that it would pass through Hajja, the capital of the Crown Prince's province; thence easterly and southerly to Sanaa.

They said that both a Turkish and a French engineer had declared that it would be impossible to construct a road through these mountains, but that if my husband found a way they would supply as many thousands of men as were necessary to do the work. The Crown Prince, Ahmad Saif al Islam, has the name of being a very energetic as well as autocratic ruler of his province—incidentally, he is commanding his father's army in the present war. He alone could order the road to be cut through the cultivated terraces. This was most important, because land in the steep Yemen mountains is considered priceless by its owners.

One of our greatest difficulties was lack of high explosives. So the road had to be laid out to avoid much rock-cutting: in other words, just the opposite procedure to that followed in Europe and America. The maximum amount of rock fills and retaining walls was used, and the minimum amount of blasting. The ruling grade was taken as seven degrees, and the maximum as ten degrees. As no instruments, except my husband's pocket mining transit, were available, he devised simple templates and grade tracers, using plumb lines like the levels employed by the masons who built King Solomon's temple. Although we took a few American picks, shovels, ploughs, and scrapers, they were only samples to demonstrate the superiority of modern tools. Most of the work was done with small Arab picks, less than half the length and a quarter the weight of modern picks. And the shovelling was done by men using small baskets and their hands. As the road progressed it was interesting to see that the pack animals at once used the new route with its easier grade, in preference to their former steep, stony, stair-like trails. They adapted themselves more instantly than their masters.

This northern road linked up sixteen towns and villages, besides odd dwellings and forts built on isolated rocks and the edges of cliffs. But the Yemenites still have to scramble from their front



"A YEMENI'S HOME IS REALLY HIS CASTLE": TYPICAL HOUSES IN SANAA, THE CAPITAL, LOFTY FLAT-ROOFED BUILDINGS SEVERAL STOREYS HIGH.

7500 feet up, with a mountain pass 9400 feet high to be crossed on the way. Our first task was to convince the Imam Yahia, absolute and independent ruler of the Yemen, that it would be safe to have good roads in his territory. His Majesty said bluntly that if an easy way was made for him to get to the sea, it would also be easy for an enemy on the coast to invade his capital. And so my husband had to explain how artillery could be placed at points commanding the valleys, machine-gun nests hidden in ambushes, and mines quickly laid beneath the roads. The Imam was interested, and finally convinced. He gave guides and full facilities for examining all possible routes. My husband chose two, and these roads have now been finished.

When Mr. Twitchell first visited the Yemen in 1927, there were a few remnants of roads built by the Turks during



A STREET SCENE IN THE CAPITAL OF THE YEMEN: A PICTURESQUE CORNER OF SANAA, WITH A GROUP OF PEOPLE, AND A MINARET IN THE BACKGROUND.

to us; we dressed his wounds, and gave instructions for his subsequent care, which completely cured him.

A perpetual source of amusement to us when travelling ahead of the new road was our cook, Salem, a man of the plains who had never before ventured into the mountains or ridden a mule. Salem's mule, like all others, persisted in walking on the outside edge of the trail. And I would look back and see Salem clutching his saddle, his eyes turned heavenward, praying to Allah. And, indeed, it was awe-inspiring to look down hundreds, perhaps thousands, of feet, where you would certainly fall if your mule missed its footing.

The present war is therefore likely to be won by the best mountaineers as much as by the best soldiers. I only hope that nobody will panic and blow up the roads which we constructed with so much toil.



NATIVE TRANSPORT IN THE IMAM'S DOMINIONS: A MULE-DRAWN CART, VERY HEAVILY CONSTRUCTED, OF THE KIND USED IN THE YEMEN.

"JAY WALKERS" OF THE KRUGER PARK:

LIONS AND LIONESSES WHO MIGHT
WELL CAUSE MOTOR ACCIDENTS!



A "JAY WALKER" AT REST IN THE KRUGER NATIONAL PARK; IGNORING HOOTING AND VERBAL REQUESTS FOR RIGHT OF WAY: A TAME, BUT MOST EFFECTIVE, BARRIER TO THE PROGRESS OF A CAR.



THE "JAY WALKER" STILL MORE AT REST! MOTORIST AND FELINE PEDESTRIAN FACE TO FACE, AND DESTINED TO BE SO UNTIL THE OBSTRUCTIONIST CHOOSES TO MOVE.

THERE is much outcry in this country and elsewhere as to the dangerous meanderings of "jay walkers." What would the average man or woman at the wheel think if there were added to the customary hazards of the highway such lions and lionesses as those of that very famous Transvaal Reserve, the Kruger National Park? So tame and so familiar with cars are these protected kings and queens of beasts that they are wont to ignore the existence of motorists and, consequently, are found, only too often, crossing without caution or, what is almost more annoying, standing or resting nonchalantly on the roads, ignoring all hooting and verbal requests for right of way until they choose to move!

PHOTOGRAPHS BY
GODFREY BREMIDGE.



BETWEEN TWO CARS AND A DANGER TO BOTH—AND TO HERSELF! A LIONESS CROSSING A ROAD IN THE KRUGER NATIONAL PARK; UNSCARED AND CONTEMPTUOUS OF THE MOTORISTS' CLAIM TO RIGHT OF WAY.



PHOTOGRAPHED BY THE ONCOMING MOTORIST: LIONS AMBLING ACROSS A ROAD.



FORCING A MOTORIST TO PULL UP FOR A WHILE: A LIONESS "JAY-WALKING."

GLASS IN ANCIENT CHINA—A PROBLEM UNDER DISPUTE.

THE QUESTION WHETHER GLASS WAS A PRODUCT OF NATIVE CHINESE INDUSTRY IN EARLY TIMES, OR AN IMPORTED COMMODITY, DISCUSSED IN THE LIGHT OF THE LO-YANG DISCOVERIES.

By W. PERCEVAL YETTS, O.B.E., D.Lit., Professor of Chinese Art and Archaeology in the University of London. (See Colour Illustrations on the opposite page.)

THE tradition is that the process of making glass was unknown to the Chinese before about 430 A.D. Indo-Scythian merchants from the north-west of India are said to have arrived at the capital of the Northern Wei dynasty, in Province Shansi, and taught the secret. Another account locates the event in Nanking, then the capital of the rival Liu Sung dynasty, and ascribes the innovation to a Syrian glass-maker. The earliest record of the first tale occurs in a history written in the seventh century, and a note is added that, after the process was thus learnt, the value of glass declined. Mr. Waley, however, has found a passage of the Taoist writer Ko Hung which indicates that glass-making was practised

conclusions can be reached. Finds in China must be compared with Western parallels, and dates established through scientific excavation. An inkling of the task may be got from considering the objects reproduced here in colour. All are said to have come from tombs, near the site of ancient Lo-yang, which recently yielded an immense amount of treasure. Some of the things, mostly of bronze and of jade, have been published in *The Illustrated London News* of Oct. 28, Nov. 4, and Dec. 9, 1933, and March 10 last, with notes by Bishop W. C. White. The specimens on the colour-plate have been kindly lent by Bishop White for study at the Courtauld Institute, where they formed part of a small exhibition held recently. In the

former issues, Bishop White has expressed an opinion that the tombs may possibly be assigned to the sixth, or perhaps the fourth, century B.C. A full discussion of the problem may be expected in his forthcoming book, "Tombs of Old Loyang." In the meanwhile, I venture the following comments. Accounts indicate that no fully trained observer witnessed the excavations, which were carried out in an unscientific manner. Inconclusive, too, is the supposed evidence of early date, as deduced from inscriptions on certain bells among the finds. Judged by standards formerly recognised, most of the objects would seem to belong to the Han period. These remarks are admittedly based on incomplete data—mainly those published in this journal, and some from Chinese sources. Bishop White's book will perhaps provide incontestable proof of earlier date, and so necessitate a readjustment of our standards. The set of 370 glass plaques, lately acquired by the British

Museum, is said to have come from the same tombs, and it encourages a Han attribution. Some eighty of the plaques are figured, and of these a representative group appears on this page (Fig. 3). Each bears one of the Animals of the Four Quarters—a symbolic combination which hitherto was not known to have existed prior to the Han.

The beads on the colour page opposite display certain resemblances to examples from the Mediterranean world dating from the last few centuries B.C., a conspicuous feature in common being the eye design. Detailed comparison cannot be attempted here; it must suffice to say a few words which may help to solve the problem whether these beads were imported from the West. Concerning the criterion of



FIG. 1. A CHINESE POTTERY VASE INSET WITH GLASS AS A MAIN FEATURE OF THE DECORATION: AN IMITATION OF THE TECHNIQUE REPRESENTED IN BRONZE IN FIG. 2. (HEIGHT, 3'7 IN.)

This vase has a red body with white slip, the pattern being applied with a layer of brown clay. Cavities in the clay are filled with a decomposed vitreous substance.

From the Collection of Mr. and Mrs. Walter Sedgwick.

in southern China at his time, about the end of the third century. The histories of the Han period (from B.C. 206 to 220 A.D.) make no mention of glass, nor is there, it seems, any undoubted written allusion to the substance during that period. This omission may appear strange in view of the large quantities of excavated glass objects which certainly date from the Han, if not earlier.

A similar lack of record in respect of silk also exemplifies the fact that Chinese historians did not concern themselves with such matters. Nearly all early information about this vast trade is derived from our own classical writers. We may infer that goods sent to China from the Roman Orient helped to adjust the balance, and that glass was among the imports. There can be no doubt that glass was admired and highly prized by Chinese in early times: the proof is that we find bits of glass inlaid like gems in costly objects made of bronze and other materials. For instance, look at the handsome vase in the Stoclet Collection, reproduced on this page (Fig. 2). Many objects of personal attire, such as belt-hooks, display fine workmanship and have glass inset as a main feature of the decoration. The pot belonging to Mr. and Mrs. Sedgwick, represented here (Fig. 1), may be regarded as an imitation of the same technique. A fluid compound, probably a glaze, was inserted into cavities made for it in the brown clay coating, and became vitrified on kilning. This glassy inlay has decomposed too far for the original appearance to be recognisable.

Is it true that the Chinese long continued to admire and value glass as a precious substance without being able to make it? Also, when did they first become acquainted with glass? These are questions



FIG. 2. A CHINESE BRONZE VASE INLAID WITH GOLD AND SILVER, AND WITH BITS OF GLASS INSET LIKE GEMS: EVIDENCE THAT GLASS WAS HIGHLY PRIZED BY THE CHINESE IN EARLY TIMES. (HEIGHT, 13'7 IN.)

From the Collection of M. Adolphe Stoclet, Brussels.

specific gravity, I am able to give results of tests which Dr. H. J. Plenderleith has been good enough to make. Several of the glass beads and a plaque fragment were found to have specific gravities ranging from 3'1 to 3'5. This contrasts with 2'7, the specific gravity of the two pale-green glass fragments in the centre of the fourth row of the colour page, possibly remains of a vase. As to chemical composition also, these fragments differ from other specimens on that page, which contain much lead, while the former lack lead. Perhaps further research will prove that abundance of lead is one characteristic of glass found in China, differentiating it from Western specimens. Dr. Plenderleith also examined a number of Mediterranean analogues, dating from the period under discussion, which Dr. Margaret Murray kindly lent for the purpose. The specific gravity was found to vary from 2'3 to 2'6, and no piece contained more than a trace of lead. The foregoing data are not, of course, sufficient to warrant a definite conclusion; but there is enough to suggest the surmise that an early Chinese glass industry existed. At all events, similarities of decorative design indicate Western influence. A point to remark is that the fragments of the glass vessel show that it was made by winding glass rods round a sand or clay core. This was the Western method prior to the moulding and blowing techniques invented about the beginning of our era.

Many glass objects found in China are purely Chinese in form and must have been fashioned on the spot. Among them are the plaques with distinctive emblems, which preclude foreign manufacture. There are, besides, certain objects of which the prototypes are carved in jade, and the conclusion is that glass was employed as an inferior and imitative substitute for burial with the dead. About this there can be no doubt, since some of the things, when made of glass, could not withstand ordinary usage without being broken. I refer especially to the scabbard-fitting, by which a sword was carried on the sling, and to the thin and flat perforated disc which served as a token of rank and for religious rites. Many of these are stylistically Han, as proved by the careful excavations in Corea. If the traditional lateness of the date for glass-making in China be accepted, we must assume that glass was imported in bulk and moulded to suit Chinese purposes.



FIG. 3. CHINESE GLASS PLAQUES WITH ASTRONOMICAL EMBLEMS—ANIMALS OF THE FOUR QUARTERS: EXAMPLES FROM THE BRITISH MUSEUM'S LATELY ACQUIRED SET OF 370, SAID TO HAVE COME FROM THE OLD LO-YANG TOMBS. (LENGTH OF LONGEST PLAQUE, 3'4 IN.)

These seven plaques are of faintly green glass, probably made to imitate jade, but now devitrified to an opaque white on the surface. Each is perforated, perhaps for attachment to a pall. The sunken figures, containing vestiges of gold foil inlay, are astronomical emblems of the Four Quarters—tortoise (coupled with snake) for North; scarlet bird for South; green dragon for East; and white tiger for West.

Evidence of an Early Chinese Glass Industry: Lo-yang "Finds."

COLOUR REPRODUCTIONS BY COURTESY OF THE RT. REV. WILLIAM C. WHITE, D.D., BISHOP OF HO-NAN, AND HEAD OF THE CANADIAN CHURCH MISSION. (SEE ARTICLE ON ANOTHER PAGE.)



GLASS AND FAIENCE OBJECTS FROM THE OLD LO-YANG TOMBS IN HO-NAN: NEW EVIDENCE ON THE PROBLEM OF GLASS-MAKING IN ANCIENT CHINA AND ITS RELATION TO THAT INDUSTRY IN THE WESTERN WORLD.

The interesting problem of the date and origin of glass-making in ancient China, and its relation to that of the Western world, from which China may have imported glass, is discussed by Dr. W. Perceval Yetts in his article on another page, with special reference to the above examples. As he there mentions, all the objects here illustrated are said to have come from the Old Lo-yang Tombs, the scene of remarkable discoveries (of bronzes, jades, and so on) illustrated in several of our previous numbers and described by Bishop White, who has in

hand a book on the subject. The above specimens of glass and faience were lent by him for a recent exhibition at the Courtauld Institute. In his account of the discoveries in our issue of October 28 last, Bishop White wrote: "The prevalence of glass, mostly used for inlays and beads, was astonishing, and will call for a revision of opinions as to early Chinese glass. Most of the beads were probably from tassels and decorations of the Chou official cap." One dominant motif in the glass designs was the so-called "revolving eye."—[FINLAY COLOUR PROCESS.]

DORMY



one down



—and one to go

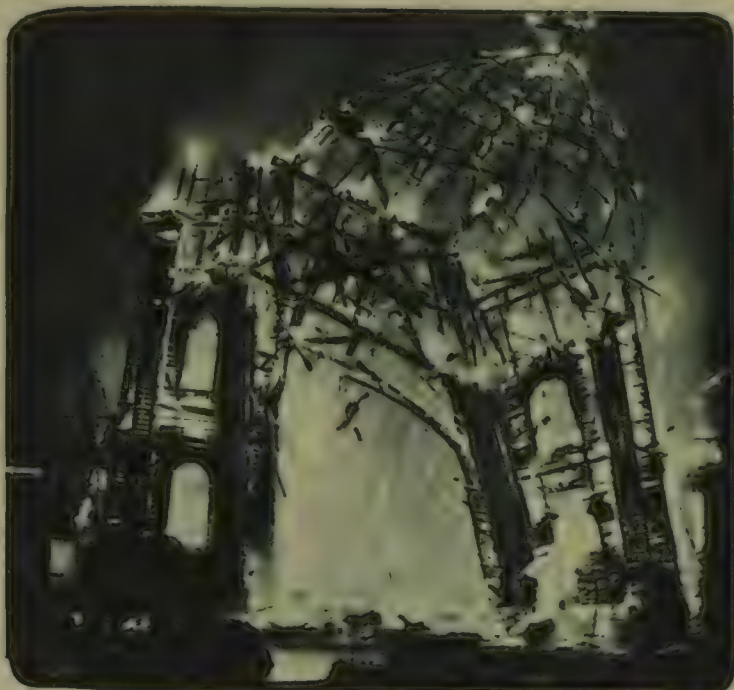
GUINNESS
is good for your Golf

THE GERMAN SCENE: ANOTHER MYSTERIOUS FIRE; AND VARIOUS EVENTS.



THE AUGSBURG SÄNGERHALLE AS IT WAS BEFORE THE FIRE: THE ENTRANCE TO A CONCERT HALL IN WHICH A HITLER YOUTH MEETING WAS TO HAVE BEEN HELD ON THE DAY OF ITS DESTRUCTION.

The Sängershalle at Augsburg, Bavaria, a large wooden concert hall, in which a Hitler Youth meeting was to have been held on May 1, was burnt down in the early hours of that day. An explosion was said to have been heard shortly after midnight, and in a few moments the building burst into flames. The local Nazis attributed the fire to Bolsheviks, and a reward of 10,000 marks was offered for information leading to the discovery of the culprits. Although an inquiry disclosed no evidence of arson or other clue, seventy-three "members of former political parties" were taken into "protective



THE SÄNGERHALLE AT AUGSBURG DURING THE FIRE: A DISASTER ATTRIBUTED TO "ANTI-NAZI INCENDIARIES" AND FOLLOWED BY 73 ARRESTS.

custody." Next day there was also arrested a person described as "a Communist functionary," who had come to Augsburg a few days before. The police then stated that the fire might be assumed to have been the work of "anti-Nazi incendiaries," but that for the present nothing further would be made public.



HONOURING MEN WHO FELL IN THE ANTI-AIRCRAFT DEFENCE OF GERMANY DURING THE WAR: A CEREMONY AT LANKWITZ, NEAR BERLIN.

Though Germany is not permitted to maintain an air force, by Treaty, and her defensive anti-aircraft measures are largely restricted to "passive defence," the memory of the anti-aircraft detachments formed during the war is still honoured. Wreaths are here seen being laid on a monument by an anti-aircraft Old Comrades Association.



A NAZI BADGE FOR THE PROLIFIC: THE SILVER EMBLEM OF THE GERMAN LARGE FAMILIES LEAGUE.

It was announced recently that the German Large Families League (R.D.K.) had prepared a silver badge for its members to wear. The badge, which is illustrated here, depicts a mother eagle, with outstretched wings, protecting her numerous brood. The badge embodies other Teutonic symbols, the swastika, and the oak putting forth its acorns.



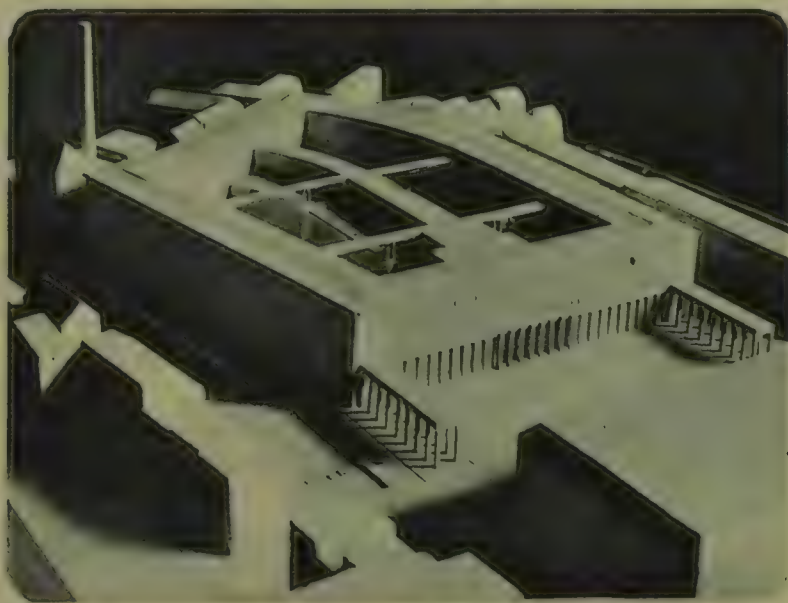
THE HEAD OF THE COLOSSAL WOODEN FIGURE OF HINDENBURG, ERECTED IN BERLIN IN 1915, TO BE PLACED IN A MUSEUM?

Is a fallen German war idol to be set up again? The colossal figure of Hindenburg, as many of our readers will remember, was set up in Berlin in 1915, with the original intention that the charitable should purchase nails and drive them into it, to raise funds. In 1919 the colossus was pulled down and partly burned, only the head being saved.



LAYING THE FOUNDATION-STONE OF THE NEW REICHSBANK: A GENERAL VIEW SHOWING THE ARRIVAL OF HERR HITLER AND DR. SCHACHT (HEADING THE PARTY APPROACHING).

The foundation-stone of the new 40,000,000 m. Reichsbank extension was laid on May 5, with great ceremony, by Dr. Schacht, the Reichsbank President, at Herr Hitler's desire. The Chancellor was present, but did not speak. In his speech, Dr. Schacht described the history of the Reichsbank, and had much to say of the financial policy of Frederick the Great, who, he said, never strayed from the principles of sound financial policy: "These were the true principles," said Dr. Schacht, "which enabled this King, as a true National-Socialist on the throne, to increase



THE FUTURE APPEARANCE OF THE NEW REICHSBANK: AN ARCHITECT'S MODEL OF A BUILDING WHICH IS ESTIMATED TO COST 40 MILLION MARKS.

and safeguard the stability of his people and his State." Dr. Schacht, in thanking Herr Hitler for the mission entrusted to him, then undertook "to keep the German monetary and credit system in order." He then laid the foundation-stone, in which were deposited a history of the Reichsbank, the architect's plans, a copy of the Nazi "Völkischer Beobachter," one each of all German coins in circulation, a copy of his speech, and a parchment signed by President von Hindenburg, Herr Hitler, and the Reichsbank Board.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



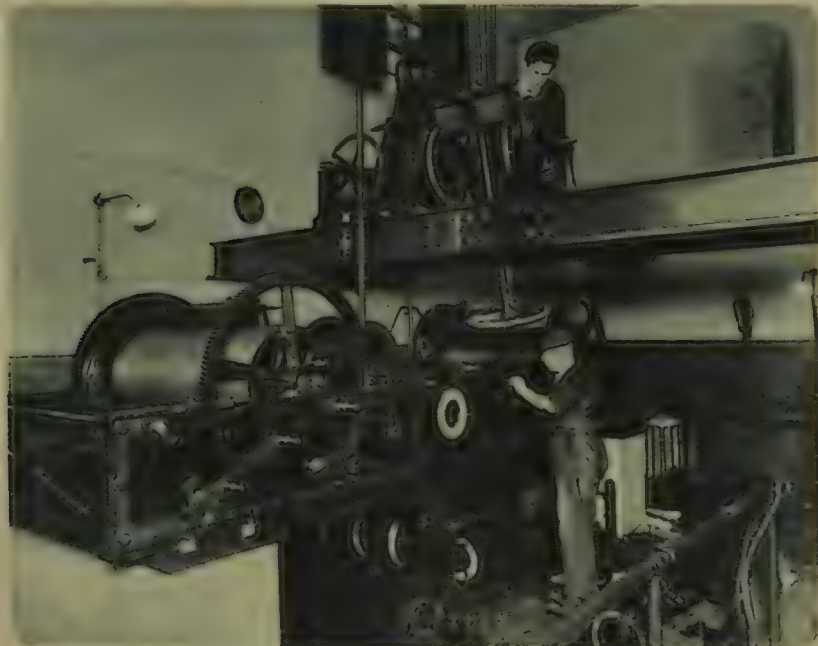
THE FORMER CROSS-CHANNEL STEAMER "DIEPPE" CONVERTED INTO A MOTOR-YACHT FOR LORD MOYNE: THE "ROSAURA" UNDERGOING TRIALS AT SOUTHAMPTON.

Lord Moyne's motor-yacht "Roussalka" (the converted cross-Channel steamer "Brighton") foundered off the west coast of Ireland in August last. Her place is being taken by another converted cross-Channel passenger steamer, the "Dieppe," which has become the "Rosaura." This vessel, whose speed is 15½ knots, successfully underwent trials at Southampton on May 7. The work of conversion, which was done by Messrs. John I. Thornycroft, included the gutting of the interior, and the accommodation now includes eight state-rooms, each with a bath-room; a music-room; nine spare cabins; and a workshop.



THE AUSTRALIAN WAR MEMORIAL, WHICH WILL BE DEDICATED NEXT ARMISTICE DAY, NOVEMBER 11, IN THE PRESENCE OF THE DUKE OF GLOUCESTER: THE SHRINE OF REMEMBRANCE.

The Shrine of Remembrance at Melbourne, the War Memorial of the State of Victoria, which was completed recently at a cost of about £250,000, will be dedicated on November 11 in the presence of the Duke of Gloucester. It will be recalled that it was announced officially on April 29 that, in view of the heavy strain that would be entailed, it was not deemed advisable that Prince George should undertake a second long tour so soon, and that, in consequence, the Duke of Gloucester would represent his Majesty the King at the centenary celebrations of the State of Victoria, and carry out the programmes arranged for Prince George in Australia and New Zealand.



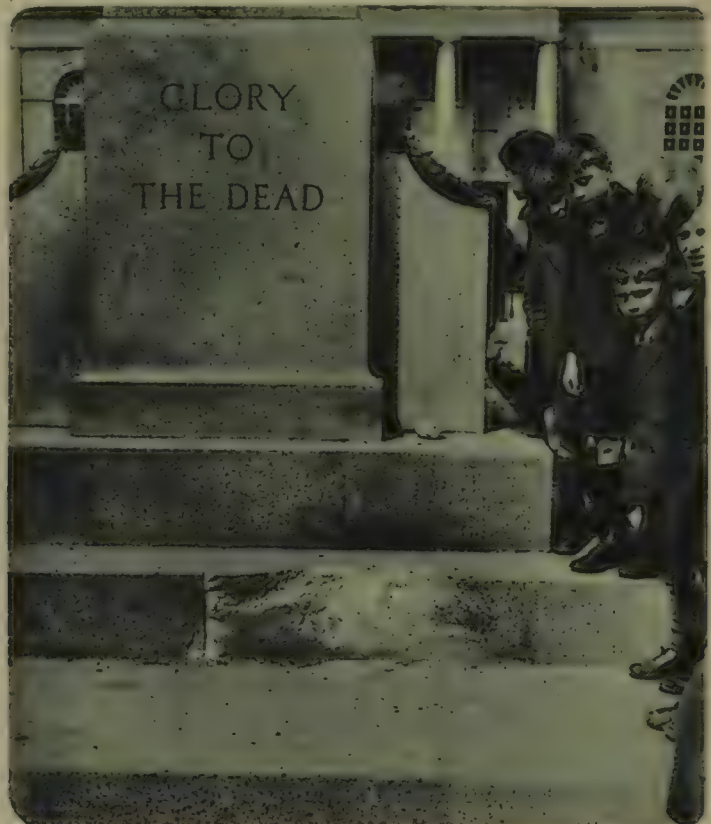
THE TWO MONTHS' "REST CURE" OF BIG BEN: HANDLING MECHANISM OF THE WORLD-FAMOUS CLOCK, WHICH IS BEING CLEANED, IN THE ST. STEPHEN'S TOWER OF THE HOUSES OF PARLIAMENT.

Strictly speaking, of course, the term "Big Ben" should be applied only to the large bell of the clock; and it is interesting to recall that the name was given in honour of Sir Benjamin Hall, who was Chief Commissioner of Works in 1856, when it was cast. It was announced in March that it had been decided to overhaul and clean the great clock and to rehang some of the chiming bells; with the result that all the bells would be silenced for some two months from April 30. "Great Tom," of St. Paul's, is broadcasting in place of "Big Ben."



THE SHIP IN WHICH THE DUKE OF GLOUCESTER WILL SAIL FOR AUSTRALIA VISITING EASTBOURNE: H.M.S. "SUSSEX" HOME AFTER TWO YEARS.

H.M.S. "Sussex," home after two years and on her way to Sheerness to refit for her voyage to Australia with the Duke of Gloucester, visited Eastbourne on May 7. Officers and crew were entertained, and Lord Leconfield, the Lord Lieutenant of Sussex, took the salute at the Town Hall. Lord Leconfield received the Commanding Officer, and the Mayor and Corporation visited the ship. The programme of festivities arranged included a dinner for the officers, luncheon for the warrant officers, tea for the men, and polo and cricket matches. The "Sussex" has been on service in the Mediterranean. She is a 9750-ton cruiser dating from February 1928; with an over-all length of 633 ft.



THE ATTEMPT TO BLOW UP THE WAR MEMORIAL AT ARMAGH: THE STEPS DAMAGED BY THE EXPLOSION, WHICH DID NOT AFFECT THE FIGURE.

At 1.15 a.m. on May 7, an attempt was made to blow up the War Memorial in Armagh. The granite steps were damaged; but the bronze figure of "Peace" was not affected. A motor-car was heard going off in the direction of the Irish Free State border, and, later it was discovered that the telephone wires to the Free State had been cut.



THE "BATEAUX MOUCHES" LAID UP: WORLD-FAMOUS "WATER-BUSES" OF THE SEINE, WHICH HAVE BEEN SUPPRESSED AS PART OF A GENERAL 35,000,000-FRANC SCHEME OF FRENCH NATIONAL ECONOMY.

It was announced from Paris on May 5 that the Conseil Général of the Seine had decided to suppress that famous fleet of green-and-white "water-buses" which have plied between Maisons Alfort and Suresnes during the summer—this as part of a scheme of reconstruction which is estimated to yield a saving of thirty-five million francs. There was a loss on the service, although the number of passengers carried yearly was over three millions. It is still possible that a service will be run on Sundays and holidays; and it may be that private enterprise will take it over.



THE LAST STAGE OF THE JOURNEY HOME:

THE SWEDISH FOUR-MASTED BARQUE "ABRAHAM RYDBERG," FIRST OF THE GRAIN FLEET TO REACH BRITAIN, RUNNING UP-CHANNEL ON HER WAY FROM FALMOUTH TO IPSWICH; WITH SOME OF HER FORTY CADETS AT WORK ON THE YARDS.

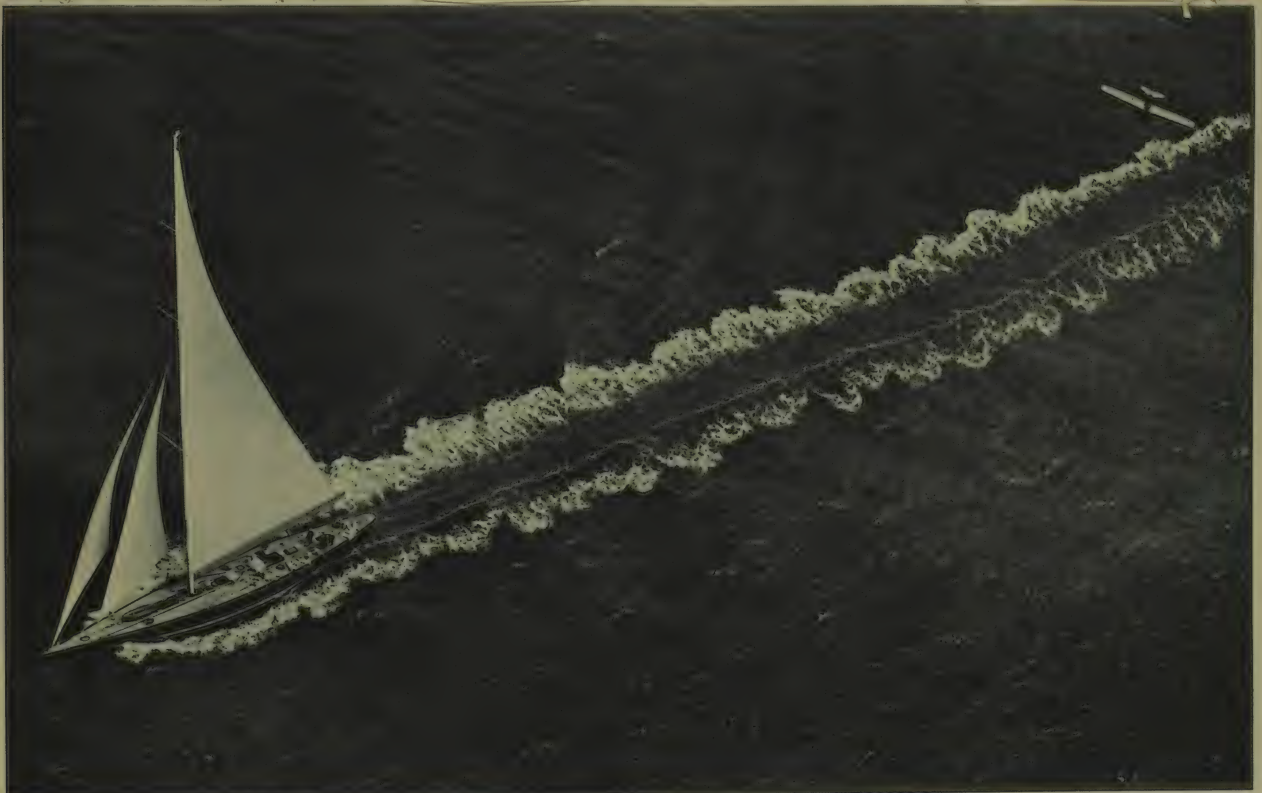
This beautiful photograph shows the "Abraham Rydberg," the first of the wind-jammers to reach Europe from Australia this spring, running up-Channel under a gentler sun and on a calmer sea than many she has experienced during her 108-day passage from Wallaroo. Most of the grain fleet, on their arrival in Europe, call at Falmouth or Queenstown for orders determining the ultimate

destination of their cargo; and the "Abraham Rydberg" is seen on her last stage bound for Ipswich. The photograph clearly shows the unusual, triangular shape of her mainsail and gives a glimpse of her crossjack, which is triangular too. In most of the windjammers these sails are square. The barque carries a crew of fifty-two hands all told, of whom forty are cadets.

"Endeavour," The Challenger, Stretches Her Sails For The First Time.



—THE "ENDEAVOUR'S" FIRST APPEARANCE UNDER SAIL: THE CHALLENGER FOR THE "AMERICA'S" CUP TESTED AGAINST THE "VELSHEDA" OFF COWES. (THE R.Y.S. ON THE EXTREME RIGHT.)



THE CHALLENGER FOR THE "AMERICA'S" CUP STRETCHES HER NEW CANVAS: MR. T. O. M. SOPWITH'S "ENDEAVOUR" CLOSE-HAULED ON THE PORT TACK AS SHE BEATS UP THE SOLENT—AN AEROPLANE FOLLOWING IN HER WAKE.

Mr. T. O. M. Sopwith's steel cutter "Endeavour," nominated challenger for the "America's" Cup races in September, had her first outing under sail on May 8. She cruised about the Solent to stretch her sails in the light wind, and was accompanied by Mr. W. L. Stephenson's "Velsheda," the only other all-steel yacht of the "J" class, built last year. Our upper photograph shows the two boats together off Cowes. Under this year's rules for the "America's" Cup races, the challengers have the right to substitute another yacht in the contests, should "Endeavour's" performances prove inferior. It should be understood, of course,

that any estimate of "Endeavour's" relative speed would be premature for some days, since the early trials are merely for the purpose of sail-stretching and testing the new gear. Little trustworthy comparison between the new boat and her five opponents of the big class can be made before they meet at Harwich in their first race on June 2. It had been hoped to get the "Endeavour" under way as early as May 4, but a strong westerly wind over the week-end made it unsuitable for the setting of a new mainsail. The other big cutters, "Astra," "Candida" and "Shamrock," are at Portsmouth, ready to help in "Endeavour's" trials.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A COPPER FIGURE OF THE GOD SHIVA.

This processional copper figure, characteristic Pallava work of the ninth century A.D., and probably coming from the country round Madras, represents the great God Shiva as Nataraja, or Lord of the (Cosmic) Dance. He performs his dance of the Five Activities in the eternal process of Evolution and Involution. His right foot crushes the evil dwarf Apasmara purusha, and the Arch of Flame (Tiruvasi) is the manifested Universe.



THE GERMAN EX-CROWN PRINCE IN FRIENDLY CONVERSATION WITH FRENCH OFFICERS IN ROME.

At the International Concours Hippique held recently in Rome the German ex-Crown Prince Wilhelm was present, and is seen here in friendly conversation with French officers. The ex-Crown Prince has now become a familiar figure at Nazi ceremonies and meetings and has shown himself in complete sympathy with the new German State. He enjoys great popularity throughout most of Germany.



TREBITSCH LINCOLN (IN BLACK CAP AND SPECTACLES) DETAINED ON LANDING AT LIVERPOOL: THE EX-M.P. AND EX-SPY, NOW A BUDDHIST MONK, WITH FOLLOWERS.

The notorious Trebitsch Lincoln was among the passengers to arrive at Liverpool from Canada on May 6 on board the "Duchess of York." He now styles himself "Abbot Chao Kung," a Buddhist monk, and he was accompanied by a number of other Buddhist monks and nuns. He was not allowed to remain in this country, and was detained by the police, who told him he must take the same ship back to Canada when it sailed on the following Friday.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE FIRST INTERNATIONAL AIR POST EXHIBITION TO BE HELD IN THIS COUNTRY: LORD LONDONDERRY RELEASING A CARRIER PIGEON.

Lord Londonderry, Secretary of State for Air, opened the International Air Post Exhibition at the Royal Horticultural Hall on May 7, and before leaving the Hall released a carrier pigeon entrusted with a message conveying his good wishes to the Postmaster-General at the General Post Office. The Exhibition contains more than a million examples, gathered from all parts of the world, of the way in which the air is used for the conveyance of messages.



A MECHANICAL STRETCHER-BEARER: A DEVICE FOR TRANSPORTING WOUNDED BY FERRY-CABLE.

Señor Zamora, President of the Spanish Republic, was recently, as our correspondent informs us, an interested spectator at a Captains' course of artillery and engineering training at Paracuellos on the River Jarama. A novel device with which the Spanish Army is experimenting is shown here—transport of wounded by ferry-cable, without the jolts and delays of stretcher-bearing.



THE NEW BRITISH AMBASSADOR IN PARIS PRESENTS HIS CREDENTIALS: SIR GEORGE CLERK (CENTRE).

Sir George Clerk, the new British Ambassador, presented his letters of credence to M. Lebrun at the Elysée on May 4. He was received with full military honours and then formally introduced to the President of the Republic. Our photograph shows him leaving the British Embassy, with M. Becq de Fouquières, Chef du Protocole, on the left, and Mr. R. H. Campbell (right).



"THE SAAR IS GERMAN AND WILL REMAIN GERMAN!" DR. GOEBBELS RECEIVING EARTH OF THE SAAR AT A MASS MEETING ON THE BORDER.

The Nazi political campaign for the Saar territory was developed on May 6 with a speech by Dr. Goebbels, Minister of Propaganda, at a big demonstration of the Saar German Front. Dr. Goebbels addressed a concourse of some 200,000 people at Zweibrücken, on the German side of the Saar frontier. He pledged the Saar the Government's support upon its return to the Reich after the 1935 plebiscite—a return which he regarded as certain.

THE ACTION OF THE DERBY FAVOURITE:
COLOMBO'S STYLE ANALYSED.



LORD GLANELY'S COLOMBO, WHICH HAS NEVER BEEN BEATEN AND STARTED AT ODDS-ON IN ALL BUT THE FIRST OF HIS NINE RACES: THE DERBY FAVOURITE; WITH W. JOHNSTONE UP.



COLOMBO AT SPEED DURING THE TWO THOUSAND GUINEAS: CINÉ-PICTURES.
The sequence of the action is as numbered.

AS we write, Lord Glanely's Colombo (Manna—Lady Nairne) is the odds-on Derby favourite, and it does not seem likely that he will be deposed from that proud position. It will be recalled that he won the Two Thousand Guineas, the first classic race of the season, at Newmarket the other day. His first success was in the First Spring Stakes, at Newmarket, last year, when he ran as Lady Nairne c., and that occasion was the only one on which he has not started odds-on. He has raced nine times and has won each time. In connection with our photographs of him in action, which are from the ciné-film by Gaumont-British News, it is of interest to note that after the Two Thousand Guineas, "The Times" racing correspondent said: "Colombo does most certainly place his two fore-feet on the ground, so far as the eye can see, simultaneously. I do not state that he places them in a line. . . . Colombo does place his two fore-feet on the ground at the same time, or much nearer the same time than any other horse has ever done."

PERSONALITIES OF THE WEEK:

PEOPLE IN THE
PUBLIC EYE.

SIR LOUIS BERNHARD BARON, BT.
Chairman and Managing Director of Carreras, Ltd. Died May 6. Son of Mr. Bernhard Baron, the tobacco-manufacturer, millionaire, and philanthropist. Sir Louis will be remembered for his charitable bequests, and his interest in Regent's Park improvements.



MR. WILLIAM H. WOODIN.
The U.S. statesman and former Secretary to the American Treasury. Died May 3; aged sixty-eight. Was given "complete leave of absence," for health reasons, last November. A director of the Federal Reserve Bank; and a manufacturing magnate.



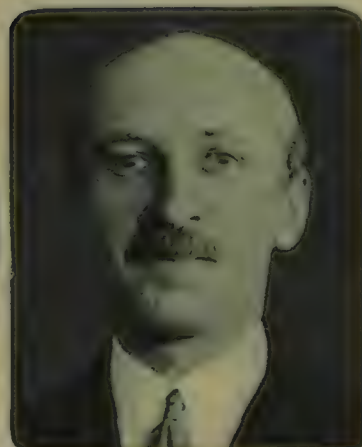
"GENERAL" HIGGINS.

It was recently announced officially by the Salvation Army International Headquarters in London that General Higgins had given formal notice of retiring from the office of General of the Salvation Army in November. Succeeded General Bramwell Booth, 1929. Is sixty-nine.



SIR LAURENCE PHILIPPS.

Sir Laurence Philipps was recently elected a member of the Jockey Club. He became an owner of racehorses in 1926, acquiring Flamingo for 1800 guineas. Flamingo won five races—including the Two Thousand Guineas, and was second in the Derby.



LORD CROMER.

Lord Cromer was nominated as President of the M.C.C., on May 2. Lord Hailsham, the retiring President, said that the l.b.w. rule would be gone into by a special sub-committee. Lord Cromer has been Lord Chamberlain of His Majesty's Household since 1922.



THE RULER OF SA'UDI ARABIA (NEJD AND THE HEJAZ), WHO IS AT WAR WITH HIS NEIGHBOUR, THE IMAM OF YEMEN: KING IBN SA'UD, THE HEAD OF THE WAHABIS.

According to the account given by Mr. H. St. John Philby, the explorer and friend of Ibn Sa'ud, printed in the "Daily Telegraph," war broke out in Arabia in the first weeks of April. After a breakdown of negotiations regarding disputed territory, King Ibn Sa'ud informed the Imam Yahya of the Yemen that the heir to the Sa'udi Arabian throne, the Amir Sa'ud (Viceroy of Nejd), had orders to advance with his troops to the Yemen frontier. After turning the Imam's forces out of the Tihama



SECOND SON OF IBN SA'UD, AND LEADER OF THE TROOPS. WHO RECENTLY ENTERED HODEIDA: THE EMIR FEISAL, VICEROY OF MECCA.

coastal district, the Sa'udi troops occupied Hodeida on May 5. The Yemeni civil and military authorities had already withdrawn; and the Emir Feisal, commanding on this sector of the front, entered the town on May 6, and assumed responsibility there. He is Viceroy of Mecca, and heads the Ministry of Foreign Affairs. Photographs of Hodeida and other places in the Yemen, with types of the Imam's soldiery, appear on pages 728 and 729 in this number.



IBN SA'UD'S ELDEST SON AND HEIR TO THE SA'UDI ARABIAN THRONE, WHO IS IN CHIEF COMMAND OF THE WAHABI FORCES IN THE FIELD: THE AMIR SA'UD (LEFT), WITH HIS UNCLE.



THE MOUNT WADDINGTON RANGE (BRITISH COLUMBIA) CONQUERED: WING-COMMANDER BEAUMAN, SIR NORMAN WATSON, AND COUTTET AFTER THEIR GREAT FEAT (L. TO R.). The ski party of the expedition (under Sir Norman Watson) which has been exploring the Mount Waddington group of the Coast Range in British Columbia, succeeded in crossing the range, and reached the Pacific Coast at Knight Inlet, on April 20. Sir Norman Watson, Wing-Commander Beauman, and the Chamonix guide, Camille Couttet, crossed Fury Gap from the north early on April 18.



MAKERS OF AN UNOFFICIAL RECORD FOR THE FLIGHT FROM AUSTRALIA TO ENGLAND: MESSRS. WALLER (LEFT) AND RUBIN, WITH THEIR "LEOPARD MOTH" MACHINE. Mr. Bernard Rubin and Mr. K. H. F. Waller arrived in England on May 1, having made the return journey between England and Australia in less than six weeks. The flight from Darwin is reported to have occupied eight days, twelve hours. This is ten hours less than Mr. J. A. Mollison's time for the same journey in 1931—the flight which has so far represented the record.

AT THE OPERA



"Another whisky, father?"

"Thanks my boy — and see that it's

DEWAR'S

THE MOST DISCRIMINATING PALATES APPRECIATE THE FAMOUS "White Label"

The Start of the Cruising Season: Spring Activity at Heybridge.

FROM THE PAINTING BY C. E. TURNER.



CRUISING MEN PREPARING FOR THE SEASON ON THE "YACHTSMAN'S BANK" OF THE HEYBRIDGE BASIN: AN AMATEUR CREW GIVING THEIR NEWLY BENT MAINSAIL A TRIAL HOIST.

It is usual to associate the sport of yachting with wealth—paid hands and professional skill being deemed by many necessary for pleasure and safety at sea. There is, however, an increasing number of amateurs of limited means, who own, maintain, and sail small boats and successfully make difficult voyages round the British coasts and to the Continent. Heybridge Basin is one of the

beloved East Coast resorts of such enthusiasts. Situated within convenient distance of London, on the Blackwater Estuary, at the end of the Chelmer Canal, yachts lie peacefully moored alongside the bank. Entrance and egress are made practicable from and to the tidal Blackwater by a lock within a short distance from the scene of the painting—which shows spring refitting in progress.

The
Disconcerting
Artist
of the R.A.:
The Six Pictures
Shown by
Stanley Spencer,
A.R.A.

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BY "ROYAL ACADEMY ILLUSTRATED."



"SOUVENIR OF SWITZERLAND."



"THE MEETING."



"VILLAGERS AND SAINTS."



"THE ANGEL, COOKHAM CHURCH."



"PARENTS' RESURRECTION."

THE six pictures shown at the Royal Academy by Mr. Stanley Spencer, A.R.A., are the most provocative of the few provocative works on exhibition there. It is safe to prophesy that, so far as the general public are concerned, the "Noes" are likely to have it; but that is not to argue that the "Ayes" are necessarily in error. The art critic of the "Times," for instance, writes: "Visitors to the Royal Academy would be well advised



"PORTRAIT."

to spend a good deal of time before the paintings of Mr. Stanley Spencer, whether they like them or not, because it is reasonably certain that in fifty years' time he will be recognised as one of the very few contemporary painters who have really counted in the history of English art. Fortunately, there is no need to indulge in superlatives in discussing the works of Mr. Spencer; whether for admiration or derision they speak for themselves. . . . Like all originals, Mr. Spencer is a disconcerting artist, and neither illustratively nor formally is his meaning always clear. . . . 'Portrait' is a fortunate inclusion, because it shows that Mr. Spencer does not use deformations unless they are necessary to his emotional and artistic purposes." For the rest, we may recall the artist's remarkable series of mural paintings on Great War themes in the Oratory of All Souls, Burghclere—illustrated in our issue of December 12, 1932, shortly after the painter, who was already a famous member of the New English Art Club, had been elected an A.R.A. It is interesting to add, further, that he now exhibits in Burlington House for the first time. He was born at Cookham in 1892, seventh son of the late Mr. William Spencer, a professor of music. During the war he was in the R.A.M.C., as a hospital orderly at Bristol; and then, at his own request, was transferred to the Royal Berkshire Regiment, with which he served on the Salonika front. He is represented in the Tate Gallery by "The Resurrection," which won him immediate distinction in 1927, and in the Imperial War Museum by "Travoy's Arriving with Wounded."

BOOKS OF THE DAY.

THE Indian problem has let loose such a flood of varied, and often conflicting, views that I do not envy those responsible for settling it. In a fresh batch of books on the subject, the one most directly bearing on present controversies is "INDIA AT THE PARTING OF THE WAYS." Monarchy, Diarchy, or Anarchy? By Lieut.-Colonel John Alfred Wyllie. With Foreword by Sir Michael F. O'Dwyer, late Governor of the Punjab, and sixteen illustrations (Lincoln Williams; 8s. 6d.). This is the revised and amplified English version of a work which the author originally published in Spanish and Portuguese, to make known the real facts about India, not only in the Peninsula itself, but also in South America, and to counteract virulent anti-British propaganda. Colonel Wyllie served many years in India, both as soldier and civil administrator, and has since lived in Spain and Portugal. Judging by the kind of information which he tells us, those countries receive from Anglophobe and subversive writers, it was high time that someone should tell them the truth, and he has evidently done good service in that direction.

Both Sir Michael O'Dwyer's foreword and the author's introduction contain a scathing indictment of Gandhi and all his works, while Colonel Wyllie addresses plain words to American critics of British rule in India misled by revolutionary literature. After briefly tracing Indian history from 326 B.C. onwards, the author arrives at post-war developments and the present crisis. In a postscript, "1933 and After," he discusses the alternatives, either "a return to political sanity" or an India without the British. Finally, he considers their possible successors, such as the French, the Germans, or the Russians. Quoting Lord Morley's condemnation of the Montagu system, the author concludes: "We are convinced that he (Lord Morley) was right; and, now that by common consent Diarchy is doomed, what is really wanted is a firm and frank reversion to the Morley-Minto Legislation of 1909, justified by the fact that Diarchy has already gone far to bankrupt India, and the White Paper Constitution cannot fail to complete her financial ruin."

Quite a fresh point of view on the Indian scene—that of a railway official with an observant eye for things beyond his immediate professional duties—is represented in "THE WHEELS OF IND." By John W. Mitchell. With twenty-six illustrations and four Sketch Maps (Butterworth; 12s. 6d.). Mr. Mitchell has a turn for vigorous and picturesque description, enlivened by a sense of humour. His account of life in Bilaspur and other districts, and of the great religious festivals at Puri in honour of "the Lord Jagannath" (the same divinity whom in my youth I was taught to call Juggernaut), presents a vivid picture of certain phases in Indian life. Anecdotes about tigers, snakes, crocodiles, and other killers provide many thrills. The author waxes almost lyrical on the blessings which railways have bestowed on India. Describing crowds of Jagannath pilgrims departing by train, he writes: "We think of the benefits which these same rumbling wheels have brought these dark-skinned children; cessation of famine, a slow beginning of liberation from serfdom and slavery to freedom and peace. . . . The whirling wheels revolve in a ceaseless revolution of commercial, social and spiritual emancipation."

Brilliant writing and an intellectual outlook make up for lack of long experience in "SUNRISE OVER INDIA." By Cicely Farmer (Gollancz; 10s. 6d.). The author is careful to emphasise the fact that her book is the outcome of a first visit, and to disclaim any pretensions to authority. "I have no business to write at all," she remarks at one point. "I don't know anything about India." And again, at the end of the journey, when a friend asked for her conclusions, she demurred: "I have been as one who has travelled across the sub-continent in an aeroplane. I have seen it all as laid out like a map, and of what value can my conclusions be?" Her friend, however, was persistent, declaring that "the white heat of first impressions is always interesting and occasionally illuminating." Thus she was prevailed upon, after all, "to sum up."

On the Anglo-Indian social attitude to "natives" she is caustic, especially about junior British officers "suffering from the combined malady of arrogance, imbecility, and alcoholism." She would have them cashiered and sent home, together with "eight out of every ten white women living in India." I am not sure that her views in some respects would please the author of "India at the Parting of the Ways." No one, however, can quarrel with this pronouncement: "I believe that India is the foundation-stone of the Empire, and, if that stone is removed, I believe

that the Empire will crash. I believe that Britain in her dealings with other European nations is a factor for balance and justice and peace. Therefore I say that, if Britain loses her Empire and is reduced to a third-rate Power, God help our civilisation."

Readers concerned with Indian agriculture, industry, commerce, and labour conditions would doubtless find much to interest them in "INDIA ANALYSED." Vol. II. Economic Facts (Gollancz; 5s.). Of the five writers who contribute a chapter each, four are Indian experts—namely, Professor Brij Narain, B. Shiva Rao, Dr. P. P. Pillai, and Professor V. G. Kale. The only English contributor is Dr. Vera Anstey, Lecturer in Commerce at the London School of Economics. The general aim of the series is to give a composite picture of present-day India, without pressing any sectional point of view. The other three volumes deal respectively with international and constitutional matters, and economic "issues" as distinct from economic "facts."

We turn from current problems to a bygone epoch in Indian history in the story of a great career that ended amid the anguish and turmoil of the Mutiny. I refer to



A NEW FLYING-BOAT FOR THE ROYAL AIR FORCE, WITH A "BIG GUN" OF THE TYPE ILLUSTRATED OPPOSITE: THE LATEST BLACKBURN "PERTH."

The latest Blackburn "Perth" built for the Royal Air Force is here seen on its way from the works at Brough, Yorkshire, to the R.A.F. Marine Aircraft Station at Felixstowe, there to undergo trials before being posted to a squadron. It has three Rolls-Royce "Buzzard" engines. Commenting on another new type of machine ordered by the R.A.F., Major C. C. Turner writes (in the "Telegraph"): "When this order is completed and added to the Blackburn 'Perth' big-gun flying-boats recently supplied, the average flying-boat performance of the R.A.F., especially in speed, will be considerably improved." This machine, we understand, is the type whose "big gun" is the subject of our drawing on the opposite page. The gun-turret can be seen in the nose.

"LAWRENCE OF LUCKNOW": 1806-1857. Being the Life of Sir Henry Lawrence, retold from his private and public papers. By J. L. Morison, D.Litt. Illustrated. (Bell; 15s.). Professor Morison deserves gratitude for giving us a sound and scholarly biography, the result, we are told, of four years' careful preparation, and free from those excursions into imaginative impressionism which too often nowadays do duty for correct facts. The book is manifestly inspired by enthusiasm, and will rank high in the historical literature of India.

Lawrence was ahead of his time in his ideas regarding the general problem of governing India. "His place," writes Professor Morison, "is not with pro-Consuls like Wellesley and Dalhousie, for he was never sure enough, as they were, of the infallibility of his race as governors over alien peoples. He believed that Indians had some

contributions to make to the government of India; and he could not dissociate the idea of strong government from the completest imaginative understanding of, and sympathy with, the people governed. I like to think of him rather as the legitimate successor to the great native rulers, for, like Akbar and Ranjit Singh, he knew that government in the East is less the making of constitutions than the establishment of personal relationships."

Civilisation in parts of India dates back to very early times, far earlier, indeed, than that of Europe. Of the books before me now, two take us back to remote antiquity. The story of early India finds due place in "NEW LIGHT ON THE MOST ANCIENT EAST." The Oriental Prelude to European Prehistory. By V. Gordon Childe, B.Litt., Professor of Prehistoric Archaeology in Edinburgh University; author of "The Aryans" and "The Dawn of European Civilisation." With thirty-two Plates (Kegan Paul; 15s.). This very readable work traces, in a clear and compact narrative, the progress of culture in Egypt, Mesopotamia, India, Iran, and Syria, in the light of the latest discoveries. They have produced so many new facts that the author has had to rewrite his previous book, "The Most Ancient East," published in 1928. His aim then, as now, was "to give the man in the street, or even such archaeologists as were not also Orientalists, an adequate idea of the significance and implications of the new finds." He has had the aid of many other eminent authorities, and has himself visited India and Iraq in quest of material for his work.

At a time when Europe was the "dark Continent," sunk in illiteracy and barbarism, Professor Childe recalls, "pre-Aryan India was . . . the seat of a high urban civilisation by 3000 B.C., already linked up with Babylonia and contributing effectively to the formation of that common cultural tradition which we have inherited." This fact was established by the discoveries at Mohenjo-daro on the Indus, and Harappa on the Ravi—discoveries which, as our readers will remember, were illustrated in our pages at the time, with a description by Sir John Marshall, Director-General of Archaeology in India. Professor Childe points out that these two ruined cities, which revealed an identical culture, are 400 miles apart, and that several other sites in that region have not yet been explored. "The area embraced by the Indus civilisation," he declares, "must have been twice that of Old Kingdom Egypt and probably four times that of Sumer and Akkad." Politically, this Indus valley civilisation may have been, as it were, a cradle of democracy. "No temple or palace dominates the rest. . . . The visitor inevitably gets an impression of a democratic bourgeoisie economy, as in Crete, in contrast to the obviously centralised theocracies and monarchies hitherto described."

One phase of the above-mentioned discoveries has provided a tough problem for palaeographers, which is stated and discussed in "THE SCRIPT OF HARAPPA AND MOHENJO-DARO," and its Connections with Other Scripts. By G. R. Hunter. With an Introduction by Professor S. Langdon (Kegan Paul; 21s.). This is a learned work for experts in the linguistic branch of archaeology, and it contains an immense number of pictographic signs, reproduced (from seals), classified, collated, and analysed in detail. Several of the newly discovered examples, as the author duly records, were published in *The Illustrated London News*. This script, which Mr. Hunter names Proto-Indian, forms an important link in the evolution of the alphabet. It resembles closely the Proto-Elamite, and less closely the Sumerian, while the anthropomorphic signs are very like those of the Egyptian Old and Middle Kingdoms.

Two baffling secrets are involved in this early form of Indian writing. "There can be no doubt," writes Professor Langdon in his Introduction, "concerning the identity of the Indus and Easter Island scripts. Whether we are thus confronted by an astonishing historical accident, or whether this ancient Indian script has mysteriously travelled to the remote islands of the Pacific, none can say. . . . As to progress in the interpretation, the way is completely barred by the lack of any conceivable clue. Here is a civilisation of whose history nothing has survived." Mr. Hunter suggests that the people of Mohenjo-daro were daring voyagers, and is tempted to believe the legend of a lost Atlantis, located, not in the Atlantic, but in the Pacific and around Easter Island. C. E. B.

A "BIG GUN" OF THE AIR: THE AEROPLANE MACHINE-GUN OUTRANGED.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (SEE PHOTOGRAPH ON THE OPPOSITE PAGE.)



HEAVIER AEROPLANE ARMAMENT : DETAILS OF A GUN CAPABLE OF FIRING FIVE 1½-LB. SHELLS IN FOUR MINUTES.

The 37-millimetre aircraft automatic gun is a good example of the large weapons now being mounted in fighting aircraft, and even more powerful types are under construction. Gunnery experts, in designing a heavy gun for aircraft, long found difficulty in overcoming the recoil, which had a dangerous effect on the comparatively fragile construction of an aeroplane. This has been obviated by using the recoil to load the gun and fire it. On a round being fired, the energy is taken up by a recoil buffer. At the end of the recoil, the barrel and breech-block go forward by expanding action of the springs, and this withdraws the locking-bolt. The forward movement of the breech-block is then stopped, the barrel goes forward alone, and automatically withdraws the empty shell-case. When the barrel stops, the breech-block goes forward, actuated by a spring, and pushes in the next shell. When the breech-block is locked the firing-pin

is automatically operated and the next round is fired. Increased range gives an aeroplane armed with the 37-mm. gun a tremendous advantage over its opponent carrying only ordinary machine-guns. Moreover, one shell, with its sensitive fuse, on impact would instantly disable any aeroplane, no matter where it hit, whereas hundreds of machine-gun bullets can pierce an aeroplane without doing real damage if no vulnerable part is hit. Some doubt whether gun-fire can be directed accurately from high-speed aircraft, but it has been proved by practical shooting in the air that, providing the gun is correctly installed and the gunner protected from the air-flow, fire from the 37-mm. gun is very accurate indeed. Excellent results at both ground and air targets, it may be mentioned, have been obtained at nearly 2000 yards. The weight of the gun, which is made by Vickers Ltd., is 200 lb., including the cradle and fittings.

The World of the Theatre.

THE TRIUMPH OF THE ACTOR IN THE THEATRE.

IT is recorded that when Mrs. Clive was asked what she thought of Sarah Siddons' acting, she replied: "Think? I think it is all truth and daylight"; and we know that Hazlitt accounted the virtue of great acting that it reveals, like summer lightning, what in nature had remained undiscovered. These are high and exacting

to the theatre mainly by the personality of the player. Is it not an unconscious reaction to the flat monotony of daily life that makes us vibrate to the vitality and brightness of the player's marked individuality? These living impacts are as precious as they are intangible. The reconciliation of the two opposing principles of stage production has resulted in a more satisfying presentation,

and the actor comes into his own. In the making of the film the producer must dominate, but this is another problem. In the theatre his part is to see the players have full opportunity to reveal what is in them and co-ordinate their efforts.

How brilliant these efforts can be is evident to any playgoer, for there is hardly a theatre that is not distinguished by the acting on its stage. Miss Marie Tempest's technique is flawless, but she brings to it an incalculable genius that is proof against error. Her Lady Jane in

conquered London in "Caprice" nearly five years ago, are complete masters of comedy acting, and in their performances individuality and team-work consummately blend. This acting is to be seen to be believed, for "Reunion in Vienna," at the Lyric, could so easily have been uncomfortable in its detail, yet they make it enchanting. They have nothing to learn in technique, and they inform it with gaiety, rhythm, and tension that make acting a joy to watch. At the Duchess, Mr. J. B. Priestley tells a neat story and keeps an excellent secret till the end. It is splendid entertainment, but it is kept alive by Mr. Edmund Gwenn as the solid, stolid, cheerful father—a team-worker in the best sense, yet contributing in such full measure that the play has the semblance of life. Why do Wycherley's puppets dance so inoffensively at the Ambassadors? The salacities would be dull but for the stage-craft and the players. This is all team-work without solo eminences. Go to the Strand, and in Miss Sybil Thorndike's performance you watch acting with no life outside the theatre; but the second-rate play affords a scope that she ranges brilliantly, for no actress on our stage can suggest the abnormal with such power. Could anything be more captivating, more delicate, more alive



"LIBEL!" AT THE PLAYHOUSE: THE SCENE—THE SAME THROUGHOUT THE PLAY—IN THE LAW COURT; WITH AUBREY MATHER AS THE JUDGE AND LADY LODDON (FRANCES DOBLE) IN THE WITNESS-BOX.

In Ward Dorane's interesting play, "Libel!", at the Playhouse, the scene is set throughout in a King's Bench Court at the Royal Courts of Justice. The opposing counsel are Leon M. Lion and Sir Nigel Playfair; and the plaintiff is Sir Mark Loddon, played by Malcolm Keen.

standards, and a complete definition of that much-abused adjective qualifying performance. It is as well to remember it, for to-day the adjective has been so debased that a wise man either refrains from its use or is careful to denote its connotation. Then, great acting demands a range far above competence. To the perfection of technique must be added the poet's powers—and I use the word in its original Greek sense—the gift of creation.

Have we any great acting on our stage to-day? We are always faced with the achievements and triumphs of the past, and how can we measure the present against these heroic and romantic estimates! There is none living who saw Siddons and Fanny Kemble, Garrick or Macready, and we are fast losing the living memories of Irving and Ellen Terry. They are all safe from criticism in the realms of legend. Literature, through the gracious pen of the essayist, has not only embalmed their performances, but shed a lustre and an aura about their names. But, without subtracting one cubit from the stature of the great players of English stage history, let us be just to our own generation. Creative interpretation, which is the art of the player, is distinct from the genius which Plato defined as inspired by a divine madness—that supreme faculty is still in Dante's limbo, and we wait to honour it. The actor's art may shine brightest in the lesser play. Did not Irving triumph in "The Bells"?

The stage, answering to the tendencies of current life, is no longer heroic and romantic, and acting grown more specialised has come under the direction of the producer. For a time, especially since the first production of Tchekhov, a new method asserted itself, eschewing the vivid stage effects of the Scribe-Sardou technique, opposed to the limelit actor-managerial style, suppressing theatrical *tour-de-force* for rhythm and individualism for team-work. The strongest objection of the player was the narrowing orbit of his scope, resulting in the "type actor," highly efficient, but tightly specialised. The strongest objection of the audience was, in spite of the accuracy and detail of performance, that there was no range for the full expression of personality. The aesthetic purpose of the producer to preserve an even progress and unity of conception had the fatal handicap of denied opportunity to the players.

But the older school that made full use of the star player, though modified in its recognition of the values of team-work, has not only continued, but gathered such strength that again it has captured the West-End stage, and to-day the merit is not the play but the player. The compromise between producer and player has been established partly because no great plays are forthcoming demanding the illuminating vision of a co-ordinating mind—and here I would except O'Casey's "Within the Gates"—but chiefly because the general public are drawn

"The Old Folks at Home," at the Queen's, not only fills the centre of the stage, but, through the magnetism of her personality and the searching revelation of her characterisation, she gives this clever and bitter comedy of Mr. H. M. Harwood "truth and daylight." It is not a distinguished play that we see Miss Elisabeth Bergner in at the Apollo, but so distinguished is her performance that she almost persuades us that "Escape Me Never" is a masterpiece. Not quite, for even her supreme art cannot blot out some of her lines. But what subtlety of gesture, what tonal variety, what eloquence of movement! She can wake laughter and tears with the art that knows every chord in the harp of emotion. Now that she has returned, recovered from illness, watch this great little actress. I would have every young player sit at her feet.

Miss Lynn Fontanne and Mr. Alfred Lunt, who first



"THE LAUGHING WOMAN": STEPHEN HAGGARD AND VERONICA TURLEIGH AS RENÉ LATOUR AND INGRID IN GORDON DAVIOT'S NEW PLAY.

Stephen Haggard and Veronica Turleigh give beautiful performances in Miss Gordon Daviot's new play, "The Laughing Woman," which succeeded her "Richard of Bordeaux" at the New Theatre. The play was suggested by the life of Henri Gaudier and Sophie Brzeska, but the leading characters are not intended to be portraits of them.



A FINE AMERICAN ACTRESS REAPPEARING IN LONDON AFTER A LONG INTERVAL: INA CLAIRE AS MARION FROUDE IN "BIOGRAPHY," THE COMEDY BY S. N. BEHRMAN AT THE GLOBE THEATRE.

with mockery and tenderness, than Mlle. Yvonne Printemps in "Conversation Piece," at His Majesty's?—a fragile thing, as brittle as glass, but when such perfect art decorates it, bewitching in its glamour. At Wyndham's, biography succeeds, and swift action, full of purpose, reveals a steady, convincing portrait of Clive. That portrait lives in the masterly performance of Mr. Leslie Banks, where courage, intellect, bravado, fanaticism, and charm mingle till we cry, "This was a man!" There is a winning persuasiveness in Mr. Stephen Haggard's artist in "The Laughing Woman," at the New, for he does the hard thing in suggesting sculptural genius.

The "Biography," at the Globe, presents a portrait of two characters—a man in the bitter disillusion of youth, and a woman, older, wide-eyed, tolerant, and understanding. To watch Mr. Laurence Olivier and Miss Ina Claire in their conflict is too complementary an action to divorce their performances. Again perfect team-work, each the mirror of the other. I have said nothing of Miss Edith Evans and Sir Cedric Hardwicke, who carry the play at the St. James's by their co-operative efforts, so distinguished and so contrasting; of Miss Marion Lorne's comic irresistibility at the Whitehall; of the work of such brilliant players as the Vanbrughs, Miss Lilian Braithwaite, Miss Diana Wynyard, Miss Gwen Ffrangcon-Davies, Mr. John Gielgud, Mr. Nicholas Hannen, Mr. Balliol Holloway . . . and so many whose performances I remember with gratitude. But I have seen great acting when Miss Haidée Wright played the nurse and Mr. Robert Loraine played Strindberg's "The Father." I saw a great actress in Miss Elisabeth Bergner, and there are performances to-day in our theatre that well deserve Mrs. Clive's tribute, for they are "all truth and daylight." G. F. H.

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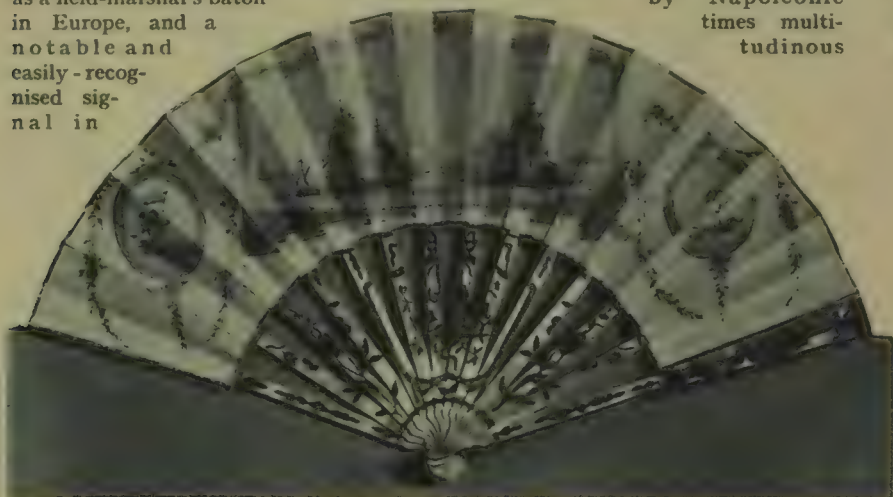
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ONCE upon a time there was a beautiful Princess—any talk about fans should commence in this manner—a beautiful and virtuous Princess who devoted her life to fanning the divine fire so that her royal father might continue in prosperity to the end of his days; but her efforts were of no avail: the flame would not be coaxied into life. So she pursed up her pretty lips and blew upon the embers, and behold! the fire burned steadily. The poet will deduce from this charming Sanskrit legend that the high gods look with favour upon manifestations of filial piety; the anthropologist, who is generally closer to earth, that before the invention of bellows, fans as well as the human breath were commonly used to stir up a recalcitrant fire.

Since primitive man first pulled down a palm-leaf for the purpose, fans have been an inseparable adjunct to civilised life, and it is reasonable to suppose that primitive woman was not long in discovering that their use need not be confined exclusively to purely utilitarian purposes—for who shall say where necessity merges into coquetry? To the ancients a fan was a symbol of dignity, a mark of rank. Pharaoh, the monarchs of Persia, the Chinese Emperors, all had their fans; a Japanese general had his war-fan, as much his insignia of office as a field-marshal's baton in Europe, and a notable and easily-recognised signal in



2. A FAN DEPICTING A MEMORABLE NAVAL ACTION IN 1781: SIR HYDE PARKER'S FIGHT WITH THE DUTCH OFF THE DOGGER BANK, AND OTHER SUBJECTS, PAINTED ON A FAN WITH MOTHER-O'-PEARL STICKS.

Probably few people realise that the twentieth-century Battle of the Dogger Bank had an eighteenth-century predecessor. A gallant but indecisive action was fought between the British, under Sir Hyde Parker, and the Dutch in this area on August 5, 1781.

Reproduced by Courtesy of the Owner, Mme. Snouck-Nurgronje.

action. It is even to-day a means of defence in Burma, for there Buddhist monks carry fans to conceal their faces from the gaze of the opposite sex.

Europe, it must be confessed, vulgarised the fan, stripped from it any ritual or official significance it may have had in older civilisations, and relegated it to the charming artificialities of social intercourse. Hence innumerable verses, epigrams, anecdotes, and dialogues scattered amid seventeenth- and eighteenth-century literature, all singing the praises of the fan as the embellisher of female attractions and the provocative servant of Cupid—not for nothing did the Greeks and Romans represent the little god with a fan in his hand. None the less, there have been occasions when it has been used for a more serious purpose, as when Sir Thomas More whipped his daughters with a fan of peacocks' feathers for running up a big bill at their milliner's; and in later times many a naughty child must have received a sharp rap over the knuckles with a folded fan's hard edge.

On the whole, though, the fan among our own people has had two main uses—first as an aid to dignity, and secondly as a formidable weapon in the feminine armoury. As to the first, I would remind you of the words of James Northcote, R.A., that shrewd commentator on the foibles of his fellow-men, in the matter of the extreme plainness of Queen Charlotte, about which there was no possibility of doubt—but, said Northcote—

She had a fan in her hand. Lord! how she held that fan!

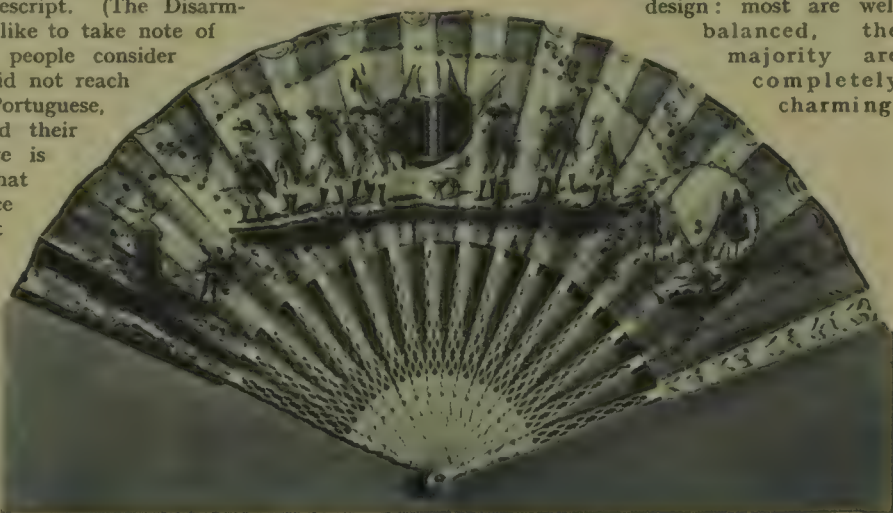
As to the second, one quotation will suffice, from the classic columns of the *Spectator*—

A PAGE FOR COLLECTORS. FANS IN DOWNING STREET.

By FRANK DAVIS.

Women are armed with fans as men with swords—and sometimes do more execution with them.

The Japanese are credited with the invention of the folding fan as we know it, and its introduction into China, where for a long period its use was confined only to ladies of the town, honest women preferring to keep to the older fashion. They also invented a dagger-fan, whose importation was strictly forbidden by Imperial rescript. (The Disarmament Conference might like to take note of this information.) Most people consider that the folding fan did not reach Europe until after the Portuguese, in 1516, had established their colony at Ningpo: there is very slender evidence that it was known in France a century previous, but for all practical purposes it is the seventeenth century that witnessed its triumph over the simpler form. Queen Elizabeth favoured great bejewelled and befeathered fans, and let it be known that they were acceptable presents. By the eighteenth century fans were legion—by Napoleonic times multitudinous



1. THE "TOPICAL" FAN IN EIGHTEENTH-CENTURY FRANCE: THREE SUBJECTS ILLUSTRATING THE FAMOUS SONG "MALBROUCK S'EN VA T'EN GUERRE"—PAINTED ON A FAN OF THE EARLY YEARS OF THE CENTURY.

The three subjects would appear to be the Page bringing Mme. Malbrouck the news of Malbrouck's death (left); Malbrouck's funeral procession (centre); and his tomb. The fans illustrated here are to be seen, with numbers of others, in an exhibition arranged by Mrs. Baldwin, at 11, Downing Street, in aid of the Central Building Fund of the Y.W.C.A.

Reproduction by Courtesy of the Owner, Mrs. Belloc Lowndes.

and topical. Of printed French fans, as distinct from painted, more than a thousand are in existence dealing with Napoleon alone. English printed fans are also numerous—after about 1750—and many of them can be dated accurately, as they bear their publishers' name and date just like an ordinary print, as directed by Act of Parliament.

The making of fans was a minor—a very minor—art which seems never to have attracted the really distinguished artist. The better men might

design a fan, but they would not carry it out. Angelica Kauffmann, West, Cipriani, and the great Sir Joshua himself provided the idea, but were not responsible for its execution. As for the great names of the French eighteenth century, those of Watteau, Boucher, and

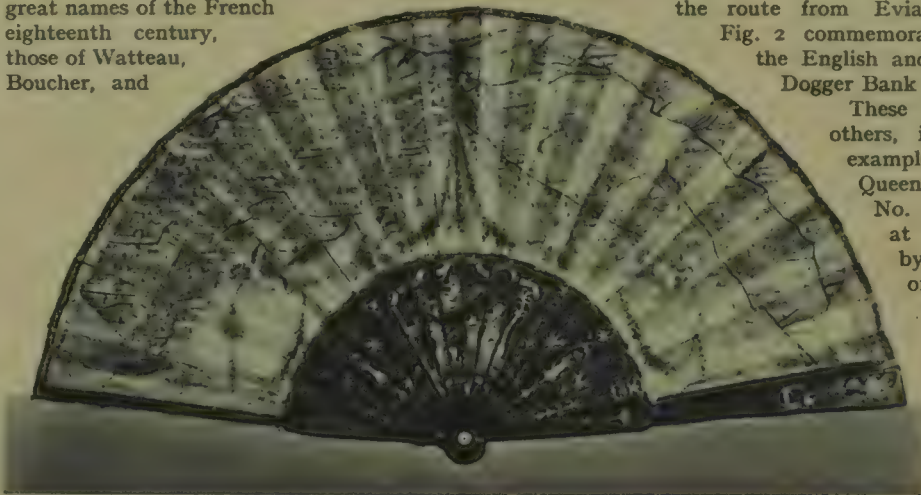
but the picture was always treated as if it were the segment of a plane circle, and not a surface inevitably broken up by radiating lines. The craft was never able to produce an individual who saw a composition in terms of a fan rather than in the ordinary picture-maker's idiom—nor did a painter of fans ever achieve the distinction of such a miniature painter as, shall we say, Cosway.

Materials demand a long list: chicken skin was popular, and the sticks are made of every conceivable substance and combination of substances. Chinese examples are of sandalwood or lacquer or carved ivory or mother-o'-pearl—this last a favourite from its soft reflection in almost any light—or filigree or enamelling, and similar work of incontestable quality was carried out in Europe. Designs range from classical myth in the style of the Academy under Louis XIV. to topical pictures of balloon ascents in the 1780's. Fig. 1 is a notable and early example of the quick response of the fashionable world to current events, for it illustrates the famous and enchanting song, "Malbrouck s'en va t'en guerre," that has been a popular nursery song in France since the days of Blenheim. The words and music are on the back.

Fig. 3 is a delightful example of the so-called Honeymoon Fan, which is decorated by a map of the route from Evian to Chambéry; and Fig. 2 commemorates the action between the English and Dutch fleets off the Dogger Bank in 1781.

These three—and about 400 others, including many superb examples lent by H.M. the Queen—are to be seen at No. 11, Downing Street at an exhibition arranged by Mrs. Baldwin in aid of the Central Building Fund of the Y.W.C.A.

This is a charity which requires no introduction from me: visitors are hereby assured that they will be helping a good cause, viewing a notable eighteenth-century house in which history has



3. AN EXAMPLE OF THE SO-CALLED "HONEYMOON FAN": A MAP OF THE ROUTE FROM EVIAN TO CHAMBERY PAINTED ON CHICKEN SKIN; DATING FROM THE REIGN OF LOUIS XVI.

Reproduced by Courtesy of the Owner, Mrs. St. John Hornby.

Fragonard were not infrequently to be found on fans half a century ago, when criticism was less enlightened, but were all optimistic forgeries of the enthusiastic dealer or collector. As far as England

been, and still is being, made, and studying a collection of fans to which is attached the highest social, historical, and artistic interest, and about which there lingers the glamour of the romantic past.



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THE WORLD OF MUSIC.

THE NEW "RING" AT COVENT GARDEN.

THE new setting of the "Ring" this year at Covent Garden ought to prove a great attraction, for it is certainly far superior to the old one. When the curtain rose on the first scene of "Rheingold," after the opening prelude on the chord of E flat—one of the most impressive of Wagner's introductions—we saw for the first time in the history of Covent Garden what looked like real Rhine Maidens—neither fish, flesh, nor fowl, but true mermaids, with fish-like tails—swimming through translucent depths of water which extended from floor to ceiling of the stage and gave a really beautiful effect.

At first it seemed as though the illusion was complete, as the supporting wires were not visible; but the lighting was not so perfectly disposed as to keep the steel rods supporting the Rhine Maidens completely invisible all the time. Whether this can be remedied or not by mere lighting, I do not know, but if it can, then this first scene will be exactly as Wagner would have wished. The actual singing of the trio was done off-stage by Erna Berger, Betsy de la Porte, and Ruth Berglund, and it was much better than usual; partly because in past years, when the singers actually had to do the swimming and sing the music precariously poised on wires, they found it difficult to give their whole attention to the music.

The second scene of Mr. Gabriel Volkoff's new setting, described by Wagner as "an open space near the Rhine," showed a range of Alpine peaks in the distance, with very good lighting effects. In this we meet with Wotan and the other gods for the first time. Rudolf Bockelmann's Wotan was a magnificent performance: he has an extraordinary evenness of production; every note is equally clear, whether at the top, the middle, or the bottom of his voice; and his diction is impeccable and a model to all singers. Donner (Paul Schoeffler) and Froh (Henry Wendon) were both adequate, but the

again in his old part) were managed much more adroitly, and his transformation into the dragon was so cunningly done that there was a real thrill, especially as the dragon's appearance, instead of being ludicrous, as it usually is, was truly sinister. The last scene was again the Alpine mountain scene, in which there were some beautiful lighting effects; and the final revelation of the rainbow bridge for the entry of the gods was the most effective we have seen at Covent Garden.

In "Walküre" the new settings were equally good, but it is questionable whether the putting of the Valkyries into a sort of male kilted costume was a success; it made them appear insignificant; and as Brünnhilde did not wear the same costume, it separated her from her sister Valkyries to too great an extent.

The performances of the "Ring" have been superb. A better Wotan than Bockelmann does not exist. I liked the new Siegmund, Franz Volker: he is a much more lyrical and less barking tenor than is usual in this rôle. Frida Leider was better even than in her last season as Brünnhilde in "Walküre"; the Hunding of Alexander Kipnis and the Siegmünde of Lotte Lehmann were all that we expect from them.

As Erda, the English singer, Mary Jarred, was completely successful; Erich Zimmermann's Mime was above the average; so was Erna Berger's Waldvogel. The orchestra played superbly under the able conducting of Sir Thomas Beecham, who never once allowed the performances to drag.

W. J. TURNER.



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After being without a regimental mascot for two years, the 2nd Battalion the Royal Warwickshire Regiment have obtained a black buck, aged three, from the London "Zoo." He is called Charlie, and made his first appearance on parade wearing a coat bearing the regimental crest, with a handsome white collar. A black buck is incorporated in the regimental cap-badge.

new Loge (Martin Kremer) did not seem quite so effective as others I have heard in this part. After a rather poor beginning, the new Fricka (Gertrude Rünger) did very well, having the right degree of authority, dignity, and vocal power.

The third scene—the Cavern of Nibelheim—is one of Mr. Volkoff's best. He has admirably conveyed the underground horror of the place. The appearances of Alberich (Eduard Habich) was once

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MAY is the month of surprises in motors, as every year about this time one or other of the automobile manufacturers introduces a novelty which was not far enough advanced to exhibit at the Motor Show at Olympia in the previous autumn. This present season is running up to form, as the Daimler Company introduced a new eight-cylinder, long-wheelbase car, styled the "Twenty-five," for limousine coachwork, brim-full of interesting features; the Citroën Company, of Slough, held their "free to the public" invitation to inspect their up-to-date works and see how the entirely British 10-h.p. Citroën chassis is made; while the Singer Company introduced another new model at the beginning of that month.

I had a trial run in the new eight-cylinder, 3.75-litre, 25.7-h.p. Daimler "Twenty-five" limousine,

and was much impressed with its virtues of silence, smooth running, and comfort at all speeds. It reached the high-water mark of luxury in carriages by absorbing in its suspension the shocks of the road, so that occupants of the rear seats never noticed whether the character of the highway was good or indifferent. This perfect smoothness in travelling is due to the meticulous care which has been taken in the design of the £900 chassis.

Its suspension is of the orthodox semi-Elyptic type of leaf-springs, but these are fitted with self-lubri-



A 1934 ROVER "FOURTEEN" COUPÉ IN HOLLAND: A PHOTOGRAPH ILLUSTRATING THE FOREIGN DEMAND FOR BRITISH CARS.

The fine lines of the car are emphasised by the formality of those of the bungalow. It should be added that the car embodies the harmonic stabiliser combined with the front bumper, an easy jacking system, and controlled free-wheeling; to say nothing of other outstanding features. Its price in this country is £308.

cating tips, very powerful hydraulic shock-absorbers, and a "kick-shackle" on the offside front spring which eliminates "shimmy" and steering-wheel road shock. These features, coupled with its long wheelbase of 11 ft. 10 in., a

track of 4 ft. 9½ in., a super-silent engine, and quiet transmission (Daimler fluid flywheel and pre-selector self-changing gear), provide the occupants with a carriage particularly free from road shock and the acme of comfort to travel in. The eight-cylinder engine has tremendous power, developing 95 b.h.p., so pulls smoothly, and without any sign of a "period," at speeds ranging from one to 80 m.p.h. I actually travelled 82 m.p.h.—reading on the speedometer—with this seven seating, so that, allowing for this to be a trifle flattering, I can guarantee it does 70 m.p.h. by the watch with this type of coachwork.

Citroën also presented a new front-wheel-driven car of an entirely new design, which will be put into production at the Slough factory in the autumn for

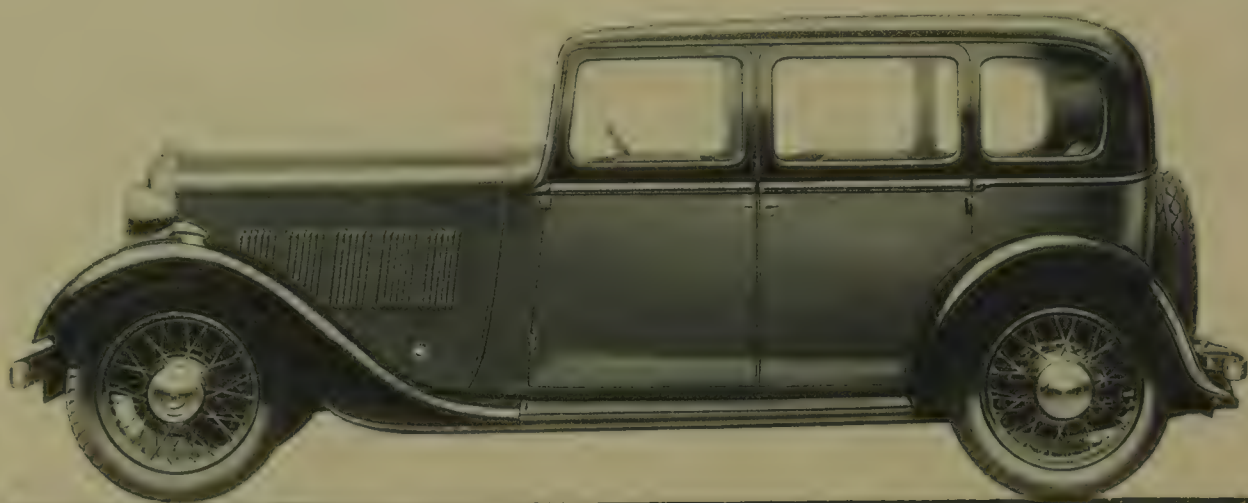
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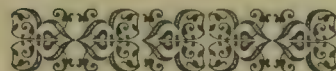
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MP 35/3

(Continued.)

the 1935 season. This will be an addition to, and not supersede, the present models. I had a run in this car also, which is revolutionary indeed in its technical features. As in other front-wheel-driven



A MORRIS TEN-FOUR IN METZ: A CAR IT PAYS TO TAKE TO FRANCE, WHERE PETROL IS THREE SHILLINGS A GALLON!

The Morris Ten-Four has a petrol-consumption of 33 miles to the gallon—an important point at any time, but especially now in France, where petrol costs 3s. a gallon, and the English pound is worth considerably less than it was in more thriving days. The car seats four grown-ups in comfort.

cars, the driving wheels are independently sprung, but in the new 11-h.p. Citroën there are no springs as generally understood. In their place are torsion bars, which do not bend as a laminated or leaf spring does, but absorb the shocks of the road by a simple twisting movement.

This torsion-bar suspension is also applied to the trailing rear wheels, and the result is wonderful. This car was driven over a scaffold-pole and a deeply

rutted unmade farm road at 25 to 30 m.p.h., and the bump over the pole and ruts, either when all four or only two wheels passed over the obstruction, was so slight as to be negligible from a comfort point of view. When it appears at Olympia next October, I am sure all motorists will endeavour to take a trial run in this new model, on account of its extraordinarily good road-holding qualities. I tried to skid the wheels in every possible manner at high speeds, but failed in the attempt, so firmly does the car hug the ground, however rough or slippery and wet the surface. The factory inspection also revealed that more than 400 British firms supply the parts which comprise the present 10-h.p. Citroën, a 100 per cent. British chassis. Each year this firm has increased the British content of the car, until now it is a 100 per cent. English chassis and a 95 per cent. car, as parts of the coachwork are imported. But, as a matter of fact, I doubt whether any car is entirely 100 per cent. of its own country's materials. So that the 10-h.p. Citroën car can now be styled "English-built."

Britain will be represented in the longest motor race in the world, which will be held in Italy between May 26 and June 2. It is called the Coppa d'Oro del Duce (the Duce's Gold Cup), and consists of a course nearly 4000 miles in length round the coasts of Italy and Sicily. The British entrant is Mr. Jack Hobbs, who will drive a Riley "Gamecock." Actually, racing takes place on three days only—Saturday,

May 26, Tuesday, May 29, and Friday, June 1, with two days' rest between each. The start and finish are at Rome, the race ending with two circuits of the Littorio Aerodrome. Competing cars, which must be unsupercharged and of standard type, will be divided into five categories, according to engine size, and valuable cash prizes will be awarded, in addition to the Duce's Gold Cup and other "Honour" prizes. Some idea of the excitement of the event can be gained from the facts that the roads will not be closed to

(Continued overleaf.)

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Continued.]

ordinary traffic, and that large sections of the course will be covered in the dark.

Entries for the Mannin Beg and Mannin Moar races in the Isle of Man on Wednesday, May 30, and Friday, June 1, respectively, have now closed, with a

total of 37. For the Mannin Beg race, there are 25 cars, and for the Mannin Moar, 12 cars, one additional entry in each race having been received since the



THE "CUTTY SARK": A BEAUTIFUL SCALE MODEL OF THE FAMOUS OLD CLIPPER, RIGGED AS SHE WAS IN THE DAYS OF HER GREATNESS. (SCALE: 3-16 IN.)

This beautifully accurate model of one of the most famous ships that ever sailed was made by Mr. N. J. Dinnen, of Winnipeg, where the model now is. The "Cutty Sark" herself is now at Falmouth, where her owner, Captain Dowman, keeps her well conditioned as a training ship for boys entering the Navy and Merchant Service. Her annual "clean-up" was recently begun, giving rise to an untrue rumour that she was to be sold or was to go to sea again. She was built at Dumbarton in 1869. From the enthusiasm which this model caused there has arisen the Cutty Sark Club in Winnipeg, founded by Mr. C. F. Gray.



A "MONSTER" VISITS LONDON: A 23-FOOT BASKING SHARK, CAUGHT DURING THE FILMING OF "MAN OF ARAN," BEING HOISTED ON TO A SCAFFOLDING ABOVE A STORE; TIGER KING, THE FISHERMAN-ACTOR, SEEN ON THE PLATFORM, WITH OTHER ACTORS IN THE FILM.

Some extremely interesting "stills" from the "Man of Aran" film, showing basking sharks, were reproduced in our issue of May 5, where we were able to point out the striking similarity between the appearance of the shark's fins above water and some of the reported manifestations of the "Loch Ness Monster." The eight-ton shark seen here was caught during the filming of "Man of Aran." Tiger King, who takes a leading part in the film, is seen here helping to hoist the shark up on to a scaffolding in London.

first list was announced. The course over which these races will be run is 3.6 miles in length, and with 25 cars in the Mannin Beg, and 12 in the Mannin Moar, two really

exciting races are promised. The time of start for each event is 10 a.m., and it is expected that both will be finished by about 1 o'clock. Official practising will take place on Monday and Tuesday, May 28 and 29, between the hours of five and seven in the morning. The cars in both races will be practising at the same time, and the practices are of considerable importance, as they not only enable drivers to familiarise themselves with the course, but they also decide the actual order of starting for the two races by the speed made by individual drivers. The fastest starts first.

[Continued overleaf.]



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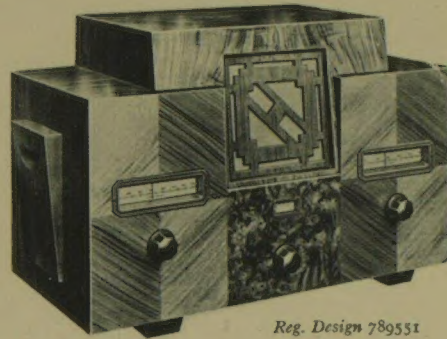
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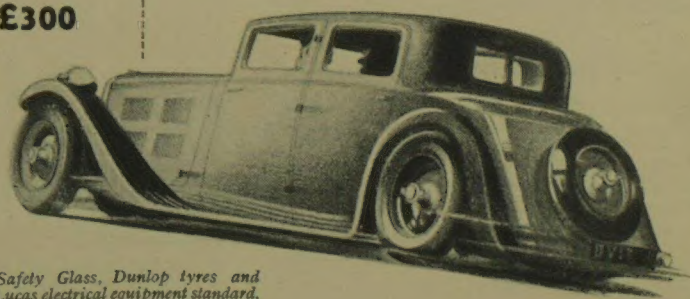
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(Continued.)

The official grand-stand will be on the Central Promenade, and will be on the inside of the course. Opposite to it will be the score-boards and pits, and the stand itself is so placed as to give a magnificent view of the full length of the Promenade from the bottom of Summer Hill to the right-hand corner where the cars will turn up Broadway. There will be a massed start, and this and the finish will be opposite the stand. Spectators will also be able to see the races from the A.C.U. Motor-Cycle T.T. Stand. This is on one of the fastest stretches of the course, at a position where there should be a considerable amount of passing. Full particulars of all stand seats, with booking plan, may be obtained from the Secretary, Car Races, Villa Marina, Douglas, Isle of Man.

Mr. W. E. Bullock and his fellow-directors are to be congratulated on his new May car, the 11-h.p. Singer fitted with independent front-wheel springing (Gordon Armstrong patent), "fluidrive" or hydraulic clutch and clutchless gear-change. This Vulcan Sinclair "fluidrive" coupling between engine and gear-box certainly results in smoothing all the faults of a "ham-footed" driver. It also adds to the flexibility of the drive, and its only fault is that it encourages the driver to keep in top gear when crawling in traffic, when rightly he should change down to third or second speed gear to ease the strain on the engine.

Listed at £240 ex works, this four-seating, four-door, 11-h.p. Singer saloon is good value for its cost. It has nice acceleration; a child can drive it, so simple are the controls; and it holds the road well at its top speed, about 65 m.p.h. The castor action of the steering is helpful in making driving less fatiguing, and the front springs, being independent, prevent any "kick" on the steering column and wheel. The

four-cylinder 10.5-h.p. overhead-valve engine is quiet in its running, and the Lockheed hydraulic brakes are efficient in their action. One has to remember to take the foot off the accelerator, whether changing down or up; but, having once started with the clutch withdrawn, there is no need to use the clutch pedal again for gear-changing until the engine is stopped and has to be restarted from rest.

"SHE LOVES ME NOT," AT THE ADELPHI.

THIS latest importation from the States is distinctly American in technique, but equally distinctly amusing. The stage is divided into two floors, with three rooms on each, the action flitting from one to the other, and occasionally occupying all of them at the same time. The play opens dramatically, with a murder in a Night Club. Fearing to be called as a police witness, Curley Flagg, one of the dancers, flies from the scene with only an overcoat over her trunks and brassiere. She takes refuge in the rooms of four college boys, who cut her hair with their nail scissors, and disguise her as a boy. In their efforts to provide a way of escape for her, they betray her presence in the college, and great is the scandal. So great that a film-producer sees a "story" in it. A crowd of photographers descend on the college, and Curley is "shot" in various costumes and positions. A gangster arrives with the intention of kidnapping her, but having used his belt to bind one prisoner, his trousers fall down when he seizes Curley and (even gangsters having their modesty) place him *hors de combat*. The action is a trifle slow in the first half, but the second is one continuous laugh. Miss Vera Marshe plays the cheap little cabaret-dancer to perfection, and Mr.

William Harrigan gives a most amusing performance as a film director.

With regard to the excellent portrait of Miss Flora Robson as Lady Audley, which has attracted so much attention in this year's Royal Academy, and was reproduced in our last issue, we wish to point out that a slip was made in connection with the artist's name. This should have been given by us as Ethel Gabain (Mrs. J. Copley). The artist is also represented in the Academy by "The Stream" and "The Balcony Window."

A very novel form of holiday, and one which, we feel, is sure to appeal to those who want to see some of the most beautiful parts of England and Scotland in the most comfortable way imaginable, is provided by the L.N.E.R. "train cruises." Four of these, each limited to sixty people, are being prepared to start on their "voyages" in a few weeks' time, taking advantage of the longer daylight hours in the Scottish Highlands in June. The special train which is to be employed for these cruises consists entirely of first-class carriages and sleeping-cars. The number of travellers is so limited that a window seat is booked for each passenger, and a numbered and reserved seat in the restaurant carriage is to be allotted, in addition to an exclusive bedroom equipped with hot and cold running water, large mirrors, electric fan, heater and reading-lamp. The country to be visited includes Harrogate, Ripon, and the Yorkshire Moors, Penrith, Keswick and the Lakes; Loch Lomond, Mallaig and the Western Highlands; the Clyde and the Kyles of Bute. The cost per passenger amounts to no more than £20—including a number of motor-coach and steamer tours.



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Lucerne—Carlton Hotel—1st class. Finest situation on lake. Reasonable terms. Private lake baths free for guests. Park. Tennis. Garage.

Vevey—Grand Hotel de Vevey—Large park with direct access to lake. Own beach, 2 Tennis. Boating. Incl. rate (pension) with bath 12s. upwards.

Vevey—Parkhotel Mooser—Great comfort. Terrace overlooking lake. Pension Francs 12-50 upwards. Ch. Hauser



Owing to lack of protection, Dry-rot penetrated behind this wooden casing to such an extent that all the timber had to be replaced at considerable cost. Solignum is a definite preventative of Dry-rot

The Penalty of not protecting Timber

If the trifling cost of Solignum had been included in the outlay on these structures, the destruction caused by Dry-rot, in the one case, and White Ant, in the other, could not have happened.

The cost of Solignum is but a fraction of the value of the timber protected and to shirk this expenditure is not an economy but must lead to definite and heavy loss



The destruction caused by White Ants was so great in this structure as to render it useless in an incredibly short time. Treatment with Solignum would have saved this loss

THE WOOD

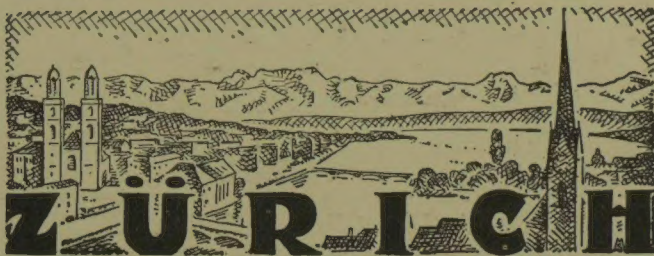


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Schweizerhof-National	140	Fr. 8—	Fr. 16—
Waldhaus Dolder	80	Fr. 6—	Fr 14—

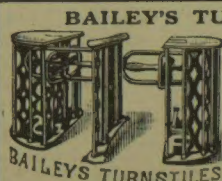
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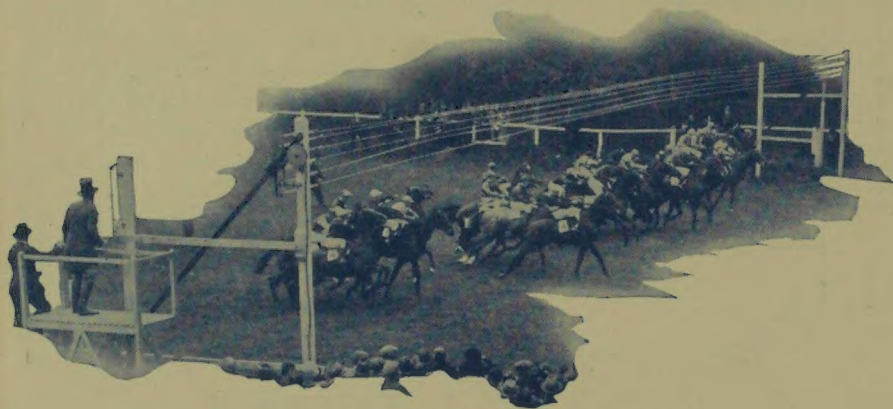
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